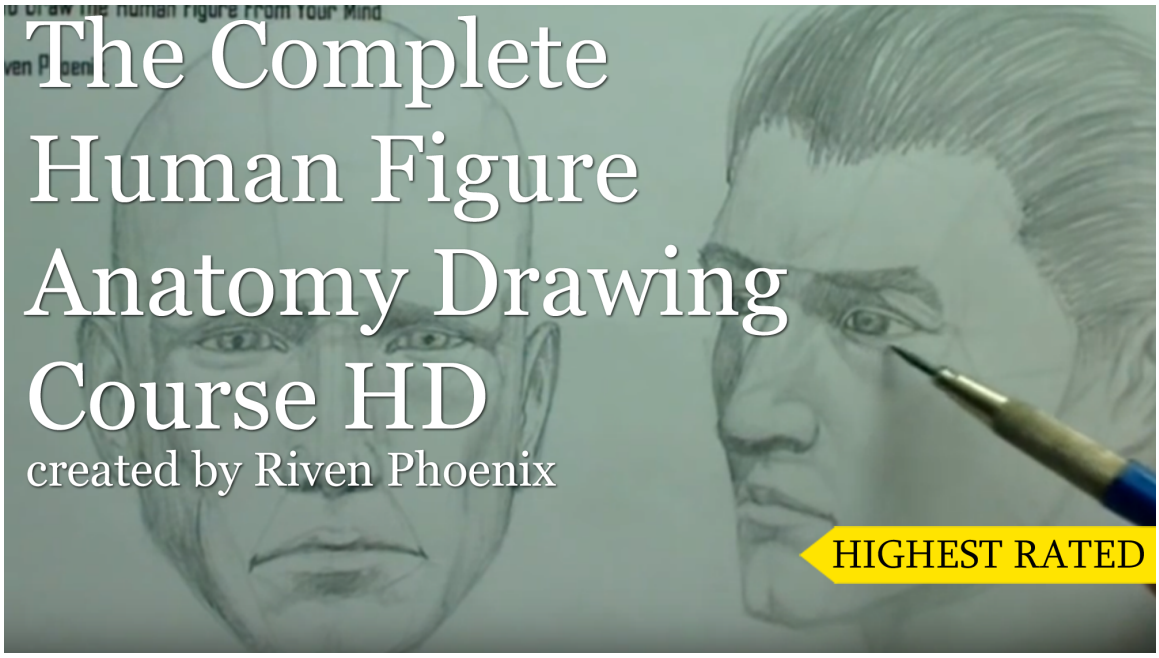

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 102 - The Muscles of The Human Head -Part 28

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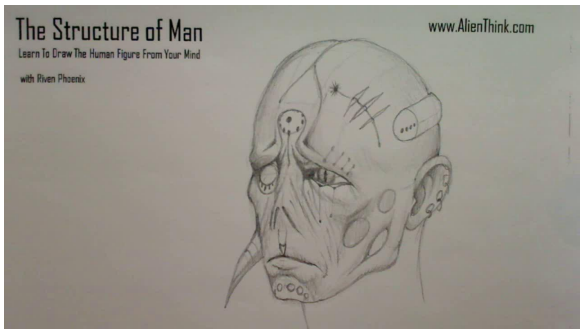
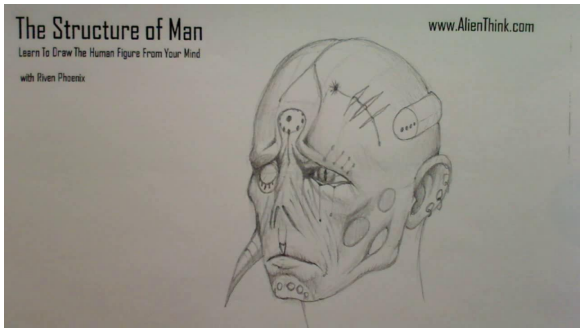
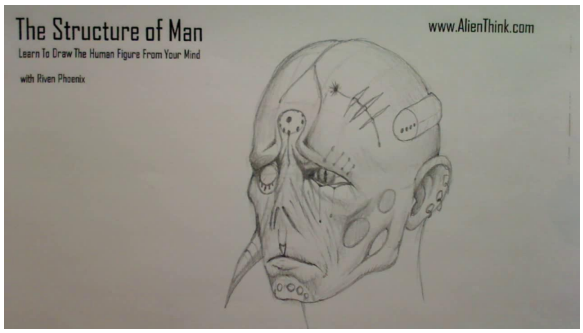
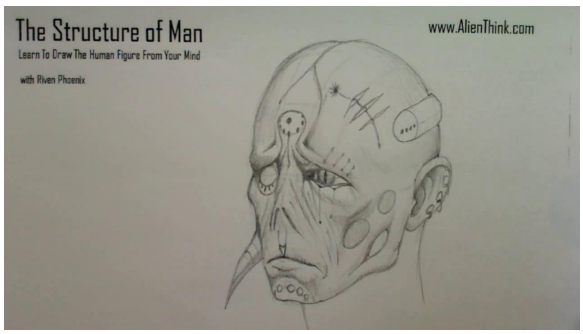
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man, learn to draw the
2		human figure from your mind training course.
3		Okay, so in the previous lesson, we had looked at now that how we could take the information
4		that we've gained and really do like this fun exercise, really helping the mind understand

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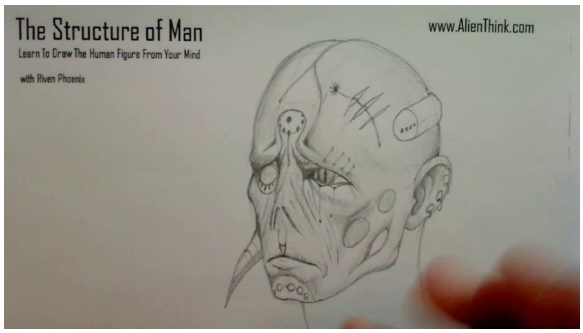
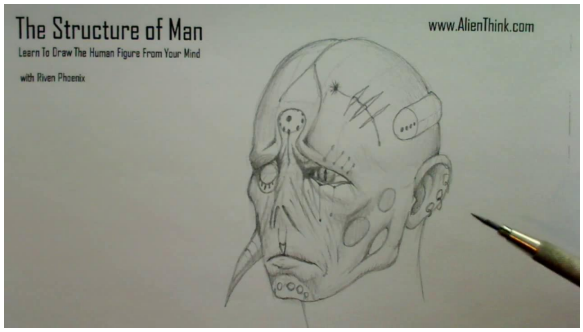
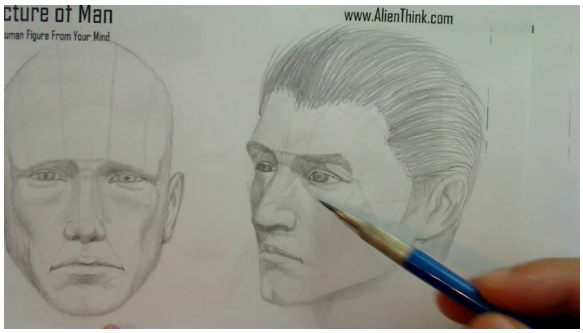
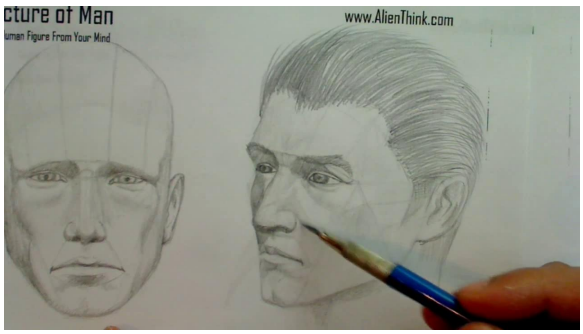
5		getting comfortable with surface anatomy, right, so we can either do these character designs
6		and this helps us to understand about really how surface anatomy works, right, is really
7		just getting to understand some of the most fundamental concepts of it, and then it really
8		is going to come down to us as to what details do we want to show, right, so it's pretty

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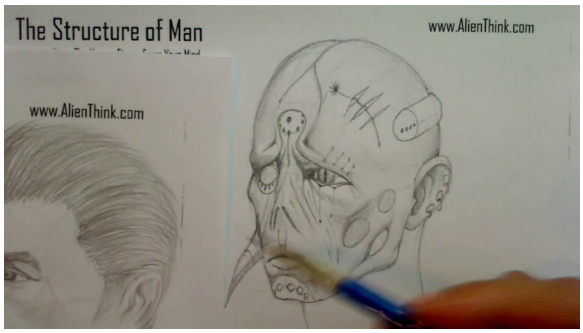
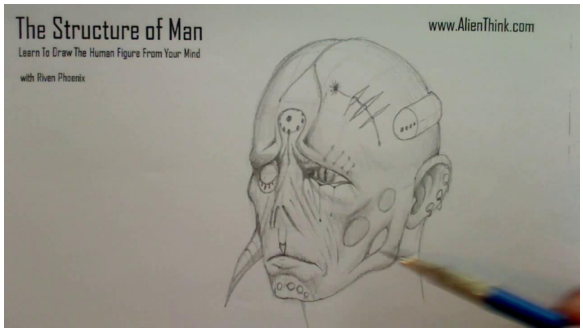
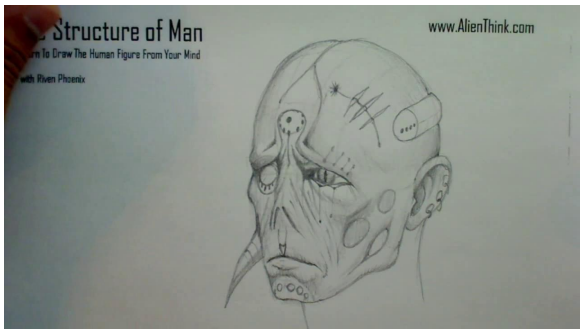
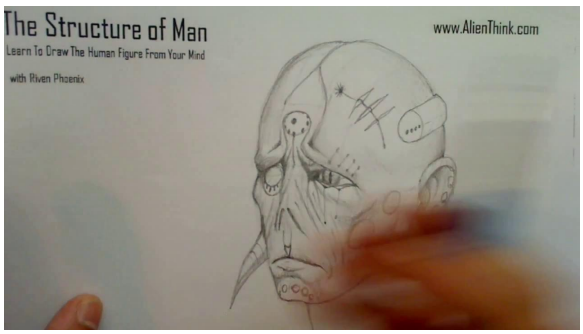
9		much the same concept, but it shows you what character designs we can now do using that
10		information, right, we can change and twist things around, it doesn't matter.
11		So now what we want to do, we want to take a look at the difference using the forms as
12		to what makes a female face a different from a male face, right, so to do that, what

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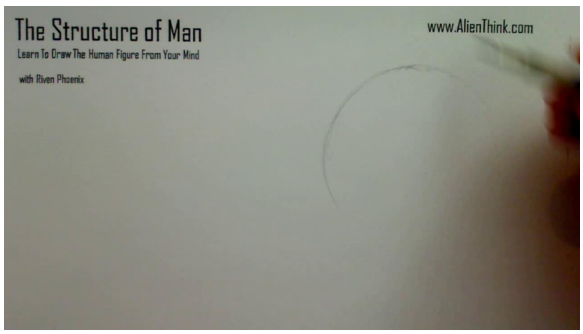
13		we're going to do is draw out first the male head here, so basically here I'm just going
14		to start to first draw out like let's say this circle over here, we'll do that the
15		male head on this side, okay, so just go ahead and draw out, let's circle like this over
16		here, just get like a basic concept of it down, like so, right, we just need to conceptually

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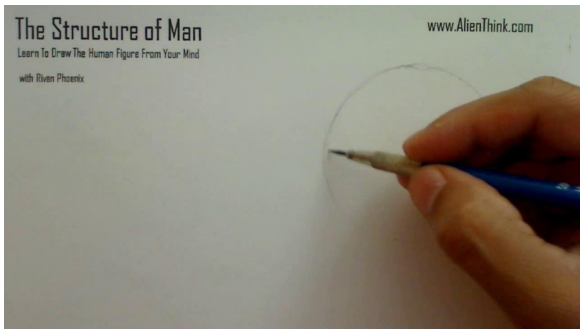
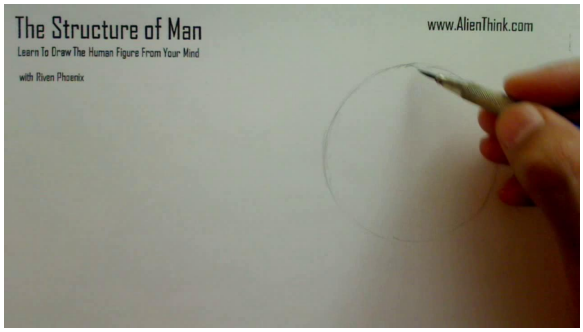
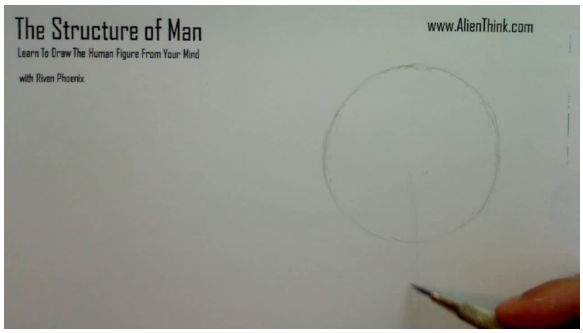
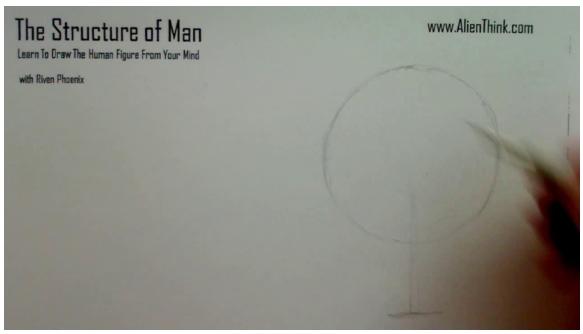
17		get it down to paper, right, so once we get like the idea for it around here, let's say we're
18		going to now, let's say that this is going to be the center of this line over here, and here
19		I'm going to say about here, I'm going to make the line here for the bottom, for the
20		jaw, right, so here we already know where the center is going to be, right, so from here we can

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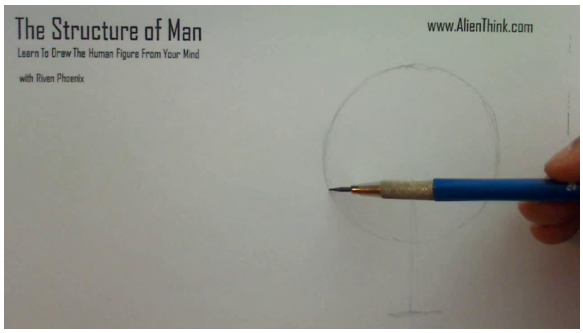
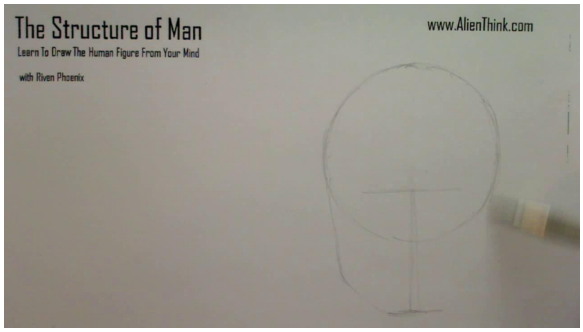
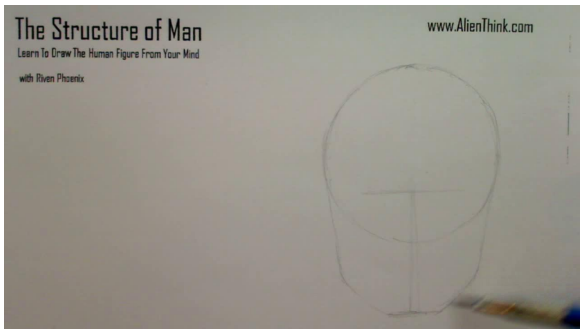
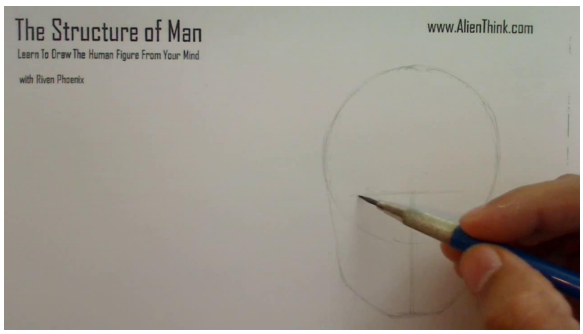
21		now just come down over here and then just turn it over here, right, and then here I'm just
22		going to come down over here and just turn it, right, so this is going to be the just understanding
23		the difference between the male head first, right, so this is basically like in the center, so over here
24		we're going to put down our markers here, so this is going to be where the eye is, we already know

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25		that okay, right, we're supposed to, we can just do this, right, you don't have to draw this
26		every time, once you get comfortable with this you'll just be able to draw the human head, right,
27		but it's good to use this to train your mind to understand the placement of the features, right,
28		so over here we already stated, right, it's really just coming out this way and here we're just

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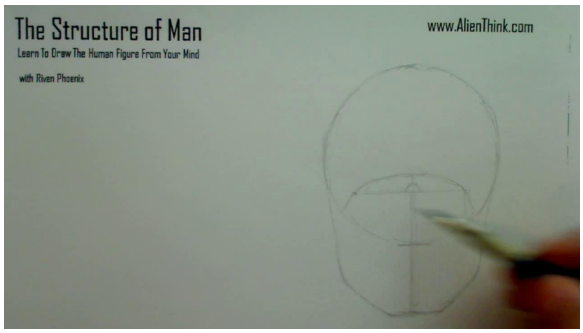
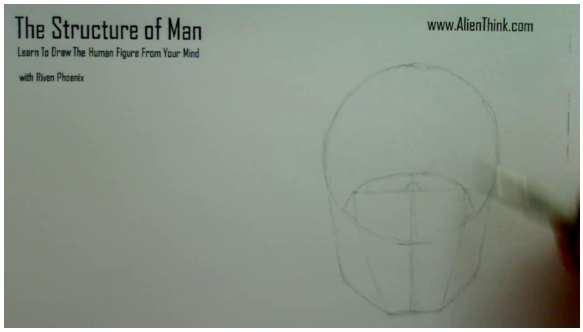
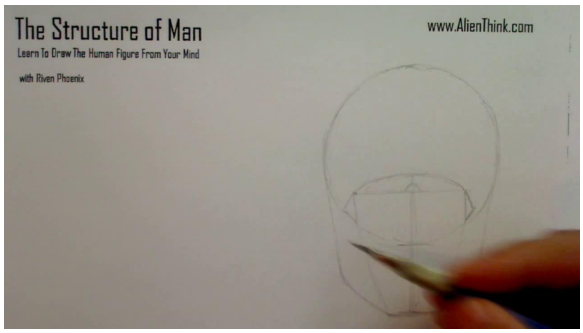
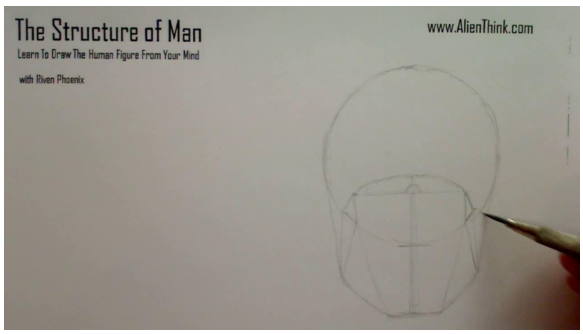
29		going to do like this line and basically we're going to come down this way over here and just
30		right, so I'm just going to make them a little more darker here so you can see, right, it's going to be
31		abruptly like this, then you're going to get these two lines here, these two lines over here, you're
32		going to get this guy basically going in its own direction, right, so this, remember that when we do

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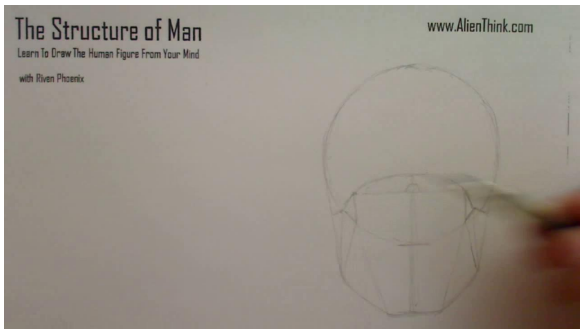
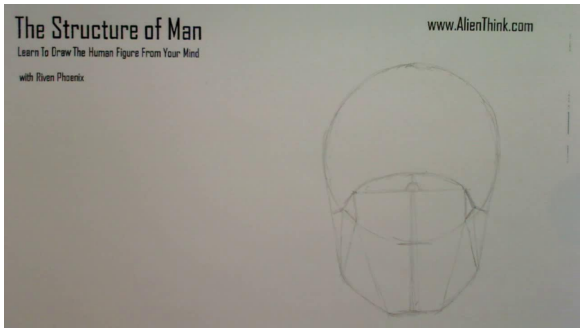
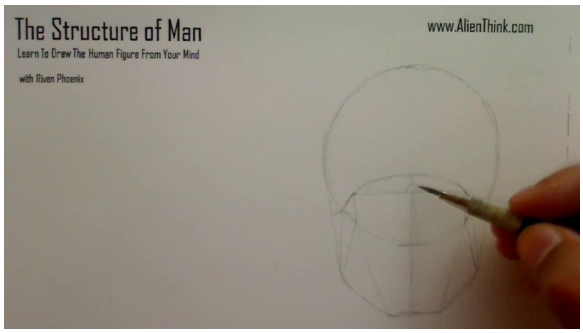
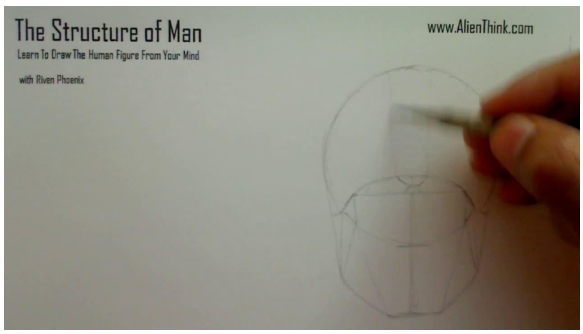
33		this line here, this is just stating that there's a plane over here on the human head,
34		right, this is the reason you're doing it, right, we're just not drawing the lines here okay,
35		so here we know that right, we're just going to roughly get this and this is just going to go off
36		kind of like this over here, but it's business and then from here I'm just going to get this line

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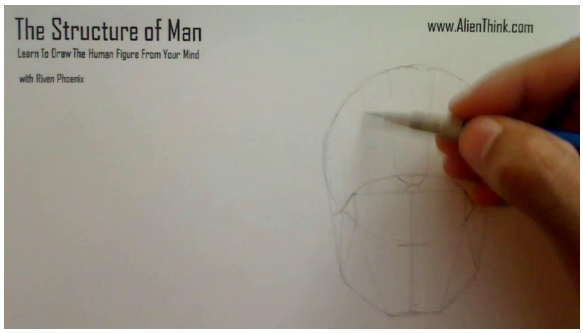
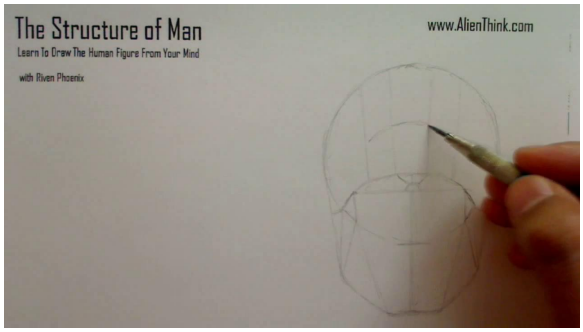
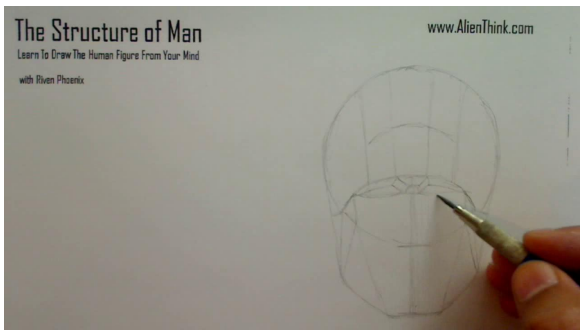
37		over here and I'm going to get this line over here, then we talked about the temple, right, we're
38		going to get roughly this idea over here like this, right, and then over here we know that, right,
39		we're just going to get this, these lines here just helping us understand about where the place
40		for the eyes that they got at these being side here, right, and then here for the nose, we know

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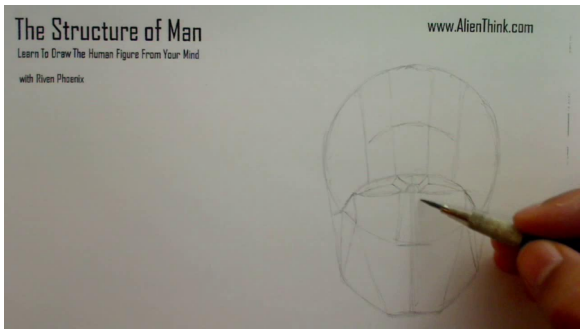
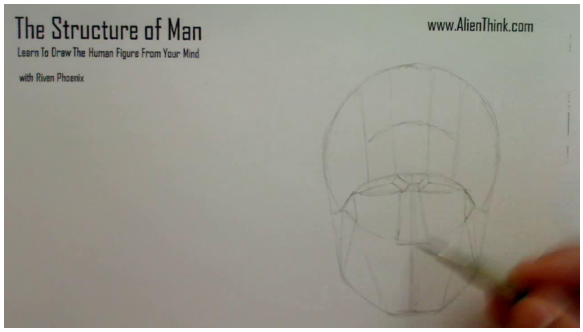
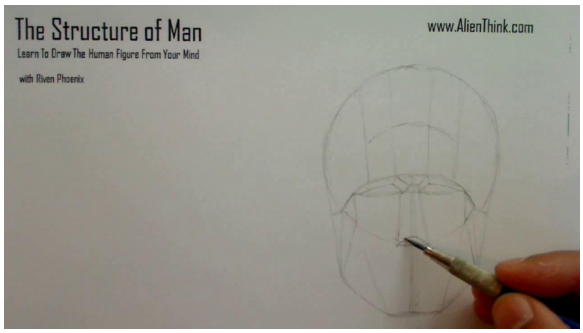
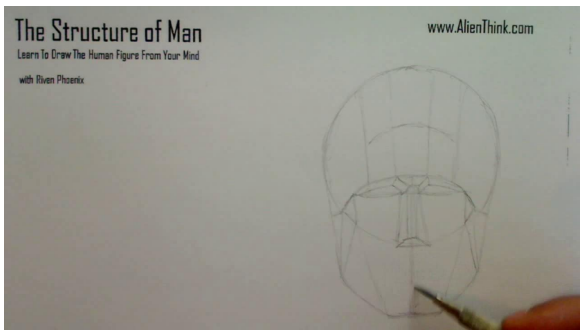
41		that it's just going to be like this, right, it's going to be a little bit in perspective here,
42		right, and then this nose here is just going to come up this way and this way, right, you don't have
43		to draw out the nose all the way every time, this is just the, the formula to understand it, right,
44		so and here if we divide this in three equal parts, we know that okay, the mouth has to be here,

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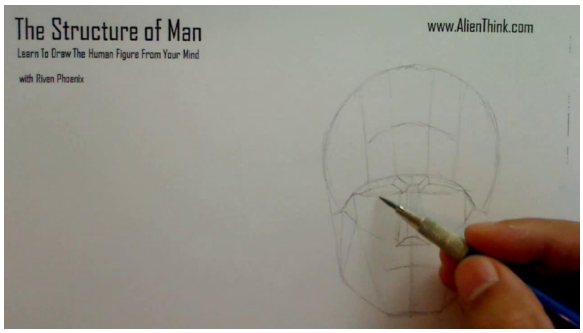
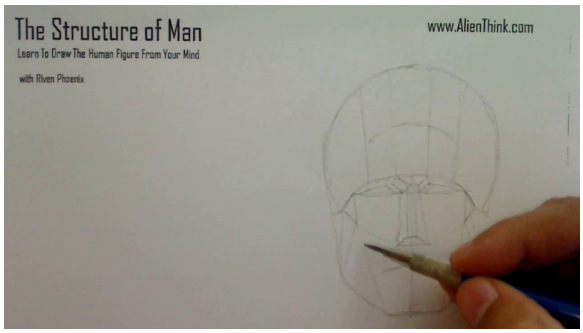
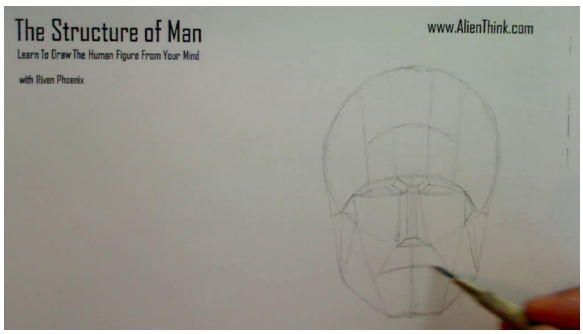
45		we know that basically if the eye is going to be over here, right, we know that the eye is just
46		going to be about here, so this is where it's supposed to end, right, you don't have to go all the way,
47		all the way over here to somehow meet it, right, the purpose of the temple is really to just get
48		the mind to understand what's going on with the human head, right, so here's just going to be the

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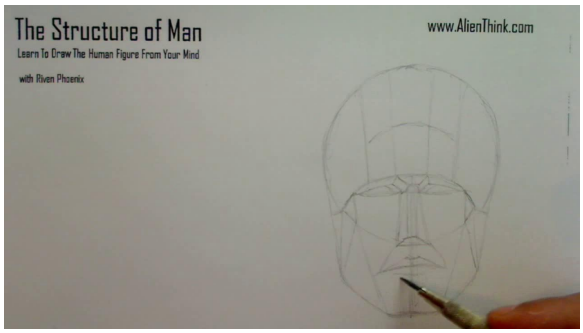
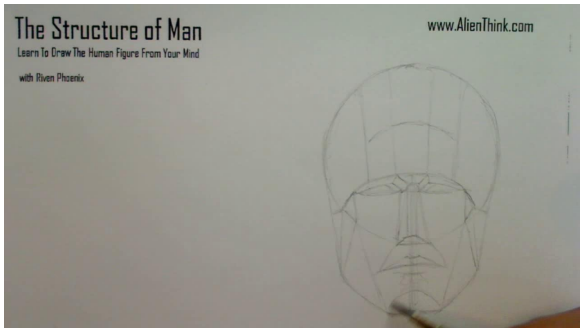
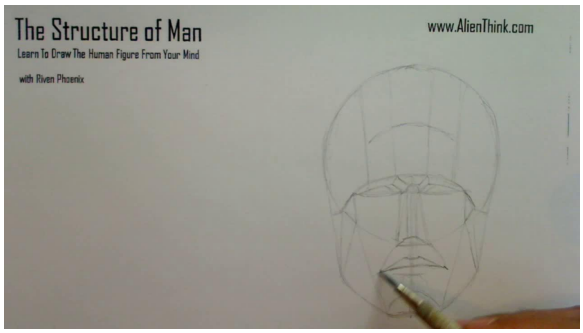
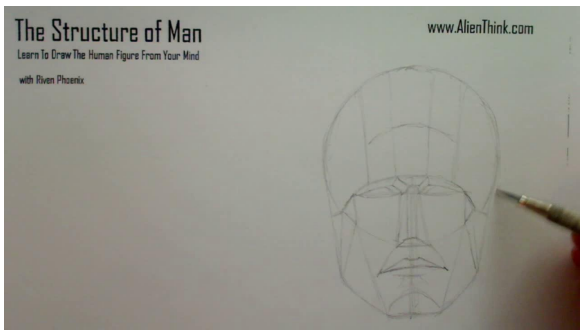
49		bottom and over here we know that it's just going to come like this and basically I'm going to get
50		here for the chin, right, so I'm just doing this kind of fast here, okay, so we know that we can
51		also get these two lines over here, right, and then where the ears are going to be placed, it's
52		basically just going to be like this and here on the bottom, we're going to get the ears over here,

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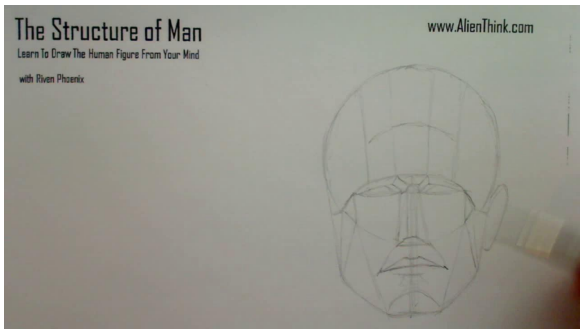
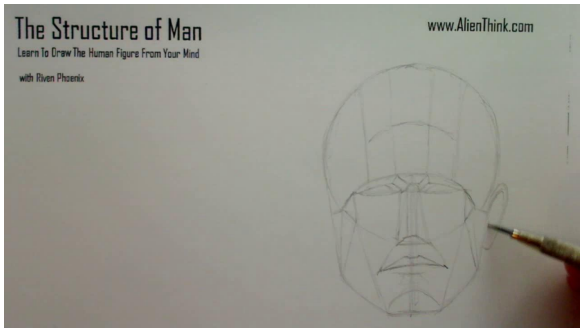
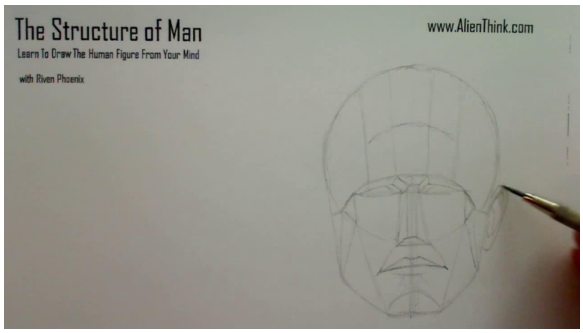
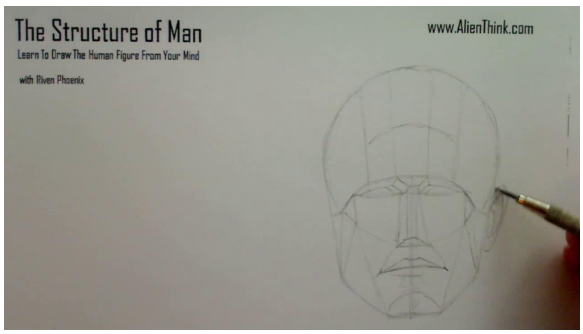
53		right, and it's good to just draw out the ears when you're doing these exercise, just get yourself
54		used to that concept of speed, like which is the quickest technique to draw out the ear, right,
55		so usually I just do this, do this and I know that it's just going to be on the other side,
56		just get a conceptual concept on, right, so on the other side here I'm just going to look and say

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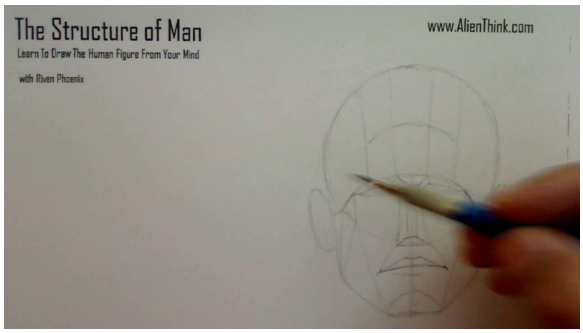
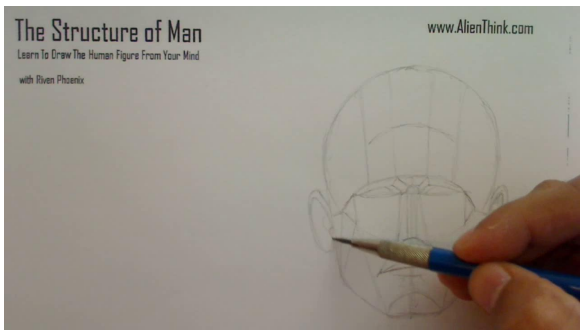
57		that roughly it's just going to be this way over here and over here I'm going to pretty much
58		just get, just compare where I am, look at the nose, right, so it has to be just approximate where
59		this is very close to it, right, and this is just going to go down like this, so you're going to get
60		that idea here again for the ear like this, okay, so we know for a fact that this is a male,

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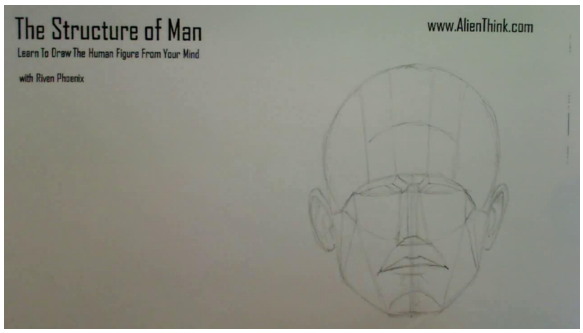
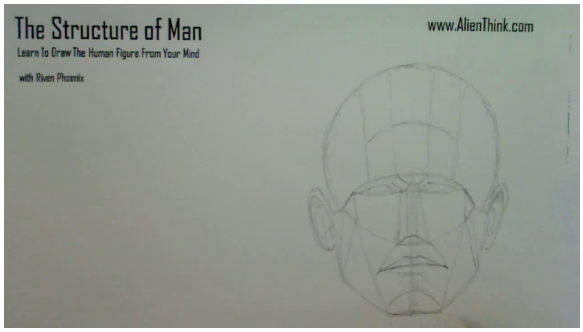
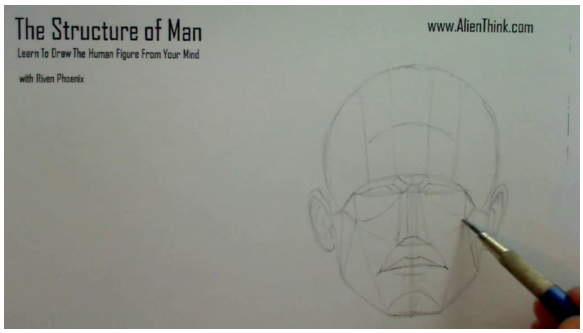
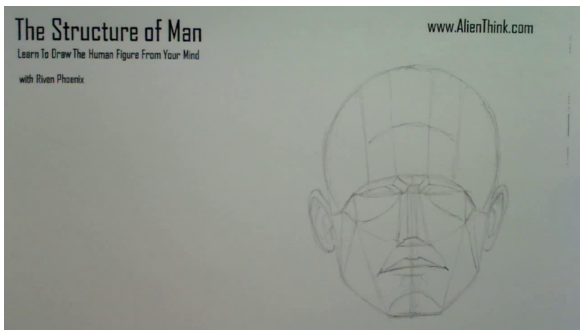
61		right, because we can tell this has the male features on it, so now we want to understand,
62		okay, well what is, like if we drew out the the the female, here I'm just going to add this
63		thing, we didn't add this thing, right, if we had to draw out the female head, what really would
64		be the difference, so here we're going to understand the female more in a diagram concept,

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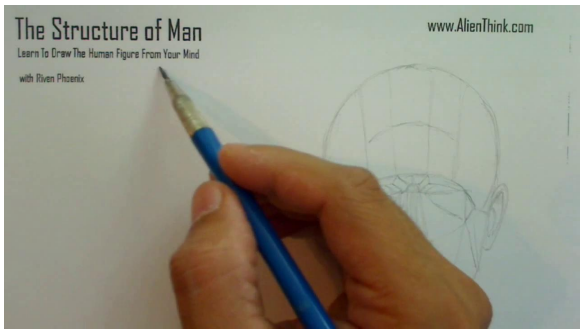
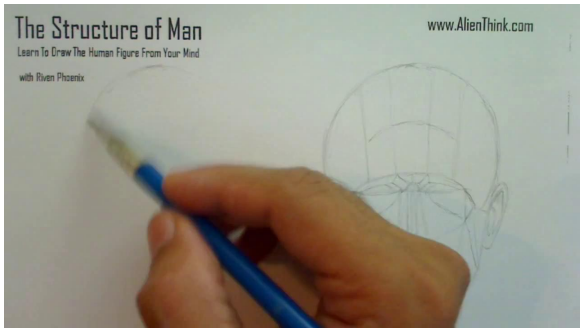
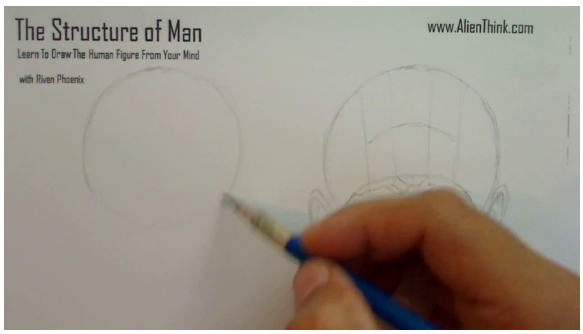
65		right, so let's draw out now the female head, so basically we're going to do the same exact thing
66		as if we're drawing at the male head, we're going to start out basically with a circle over here,
67		going like this, here I'm just going to,
68		basic concept of this over here, it's like a nice circle, okay, and then over here I'm just going

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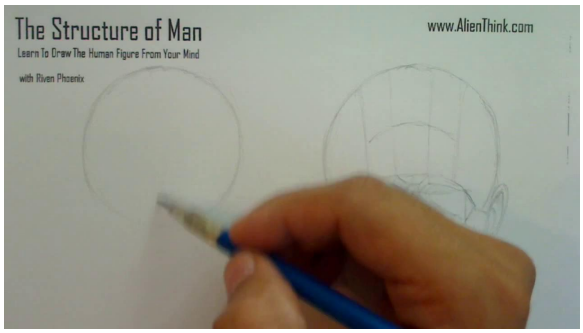
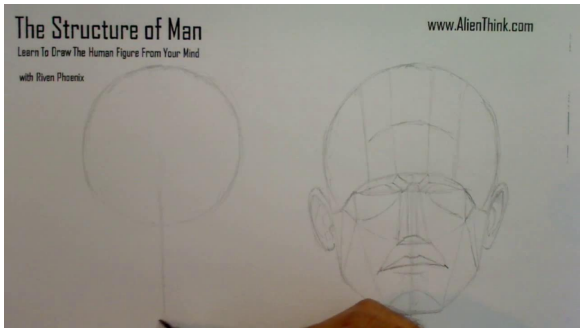
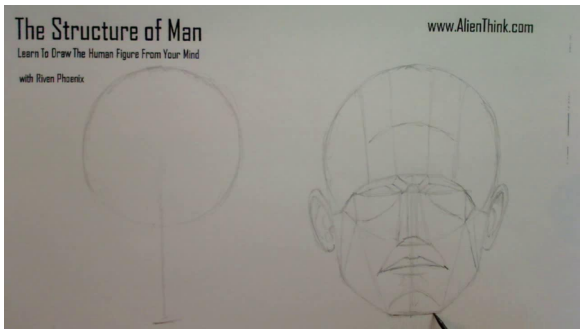
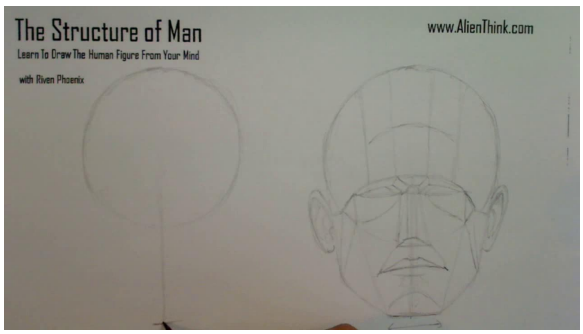
69		to find the kind of like the center over here and go down, right, so here when I come down,
70		so this is one of the first big differences in the female, over here you can see that this is
71		much more wider, right, so for the male we know that this is much more wider, but when we draw it
72		out for the female it's going to be much more thinner, right, so here I'm going to put that as a

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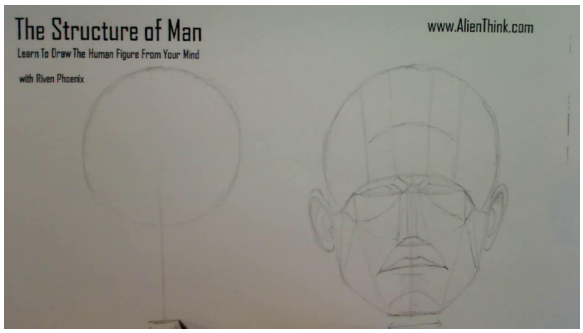
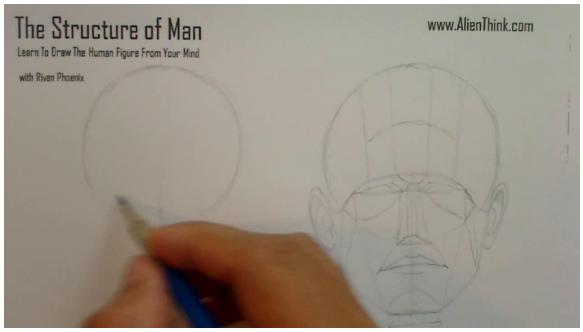
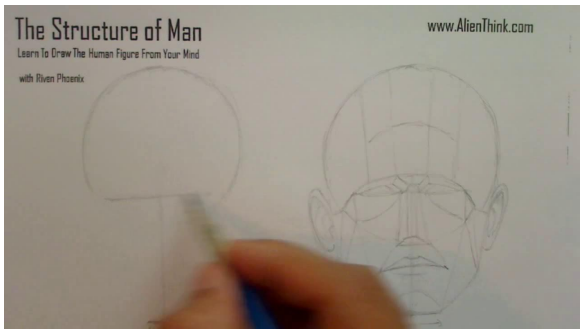
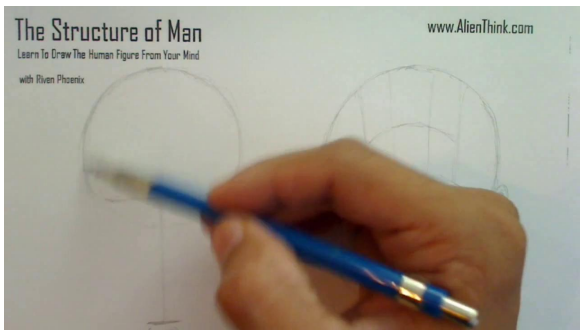
73		point to remember it's going to be much more thinner, right, so here we're just going to find the
74		the center of this is basically just going to be about here for the the the female, okay, so we're
75		basically doing the same exact thing, knowing that okay, from here I know where this idea is,
76		I'm just going to actually make that a little more bigger on on this end, so I noticed that I'm

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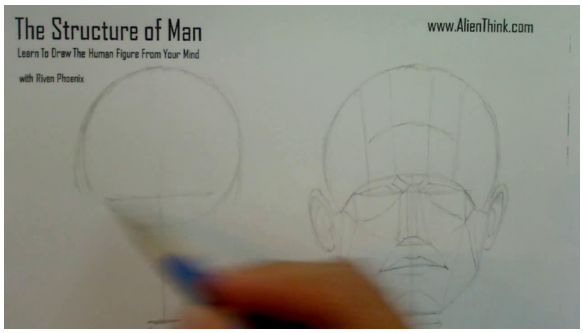
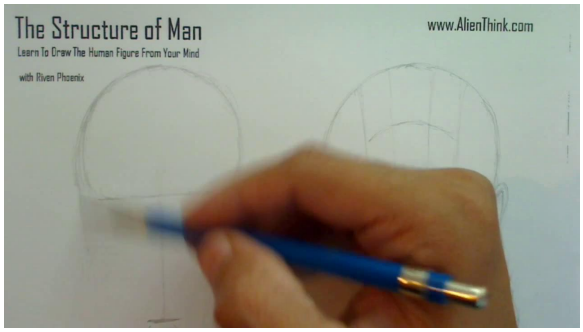
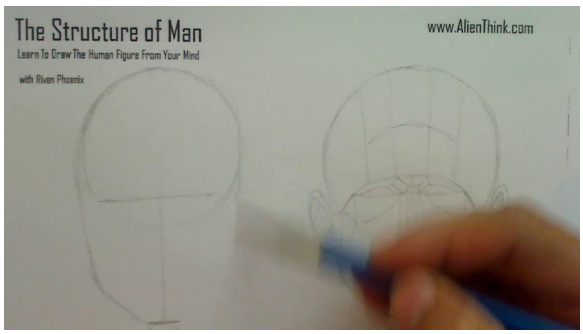
77		over here, so okay, so when when we get this over here we're going to say that okay, for the female
78		we're going to come down just like this and then we're going to just start curving just like we
79		did for the male, but look what happens, we automatically get a much more finer point on when we're
80		drawing at the female, right, so here if we come down we're going to get the same results over here,

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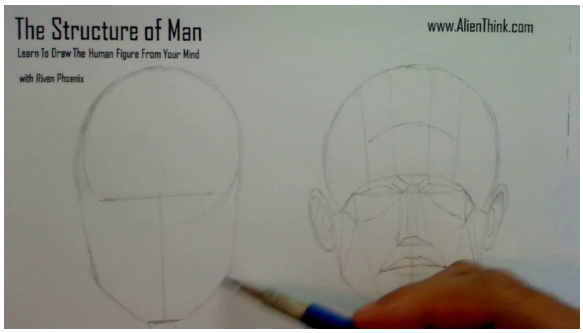
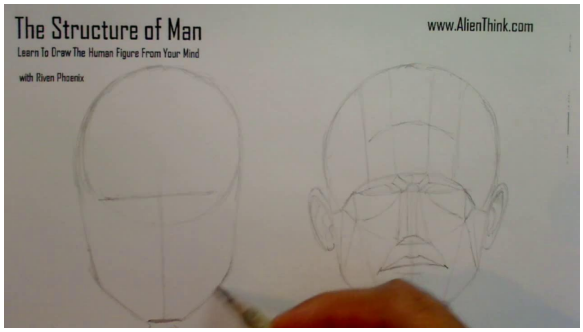
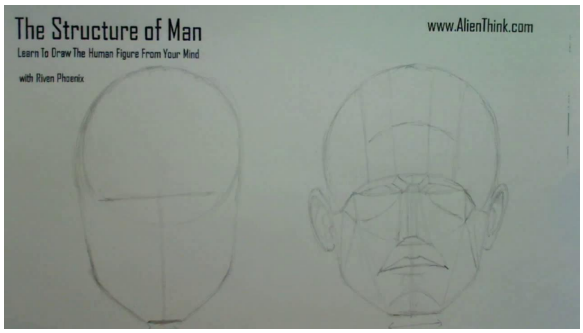
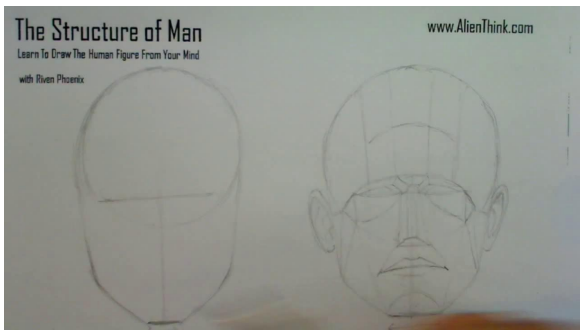
81		right, so this causes the the female had to have much more of a sharper point, right, so now the
82		thing about the female is when you're drawing out the females who really can't show so much detail
83		on the face like we did over here, right, the male, we have the luxury of showing a lot of detail,
84		but the female head really doesn't get that much detail, right, it has to be very clean,

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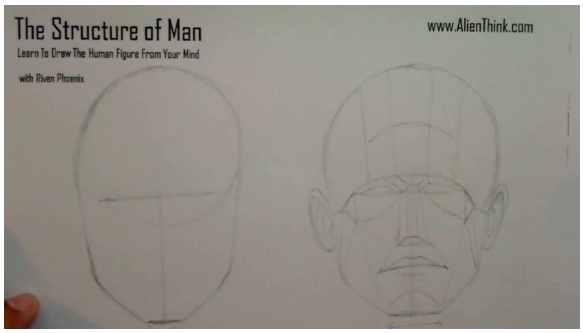
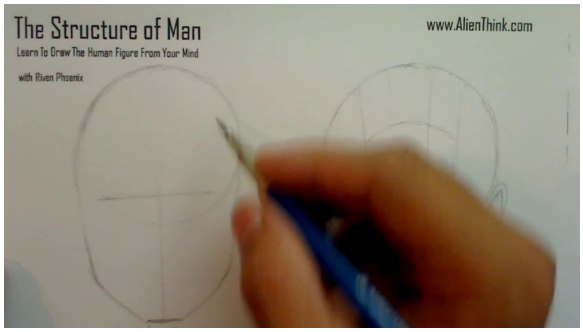
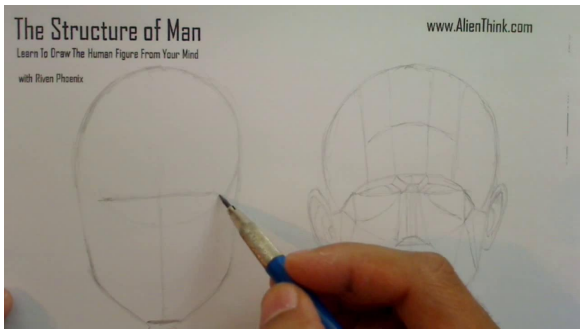
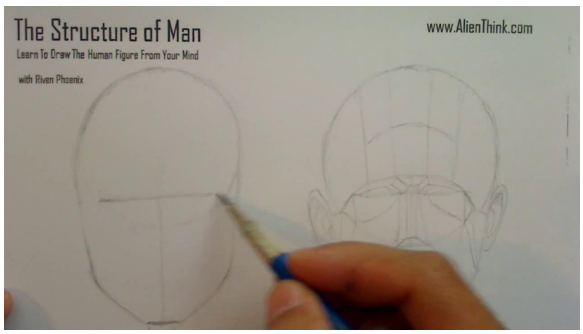
85		so you really have to understand about the the features, right, so once we get this as a concept
86		that design over here, what we're going to say is okay, well we know that the line for this is
87		going to be basically roughly around here, right, we're going to make a determination looking at
88		the the spaces, so we know that we're going to get the same thing conceptually is the same thing

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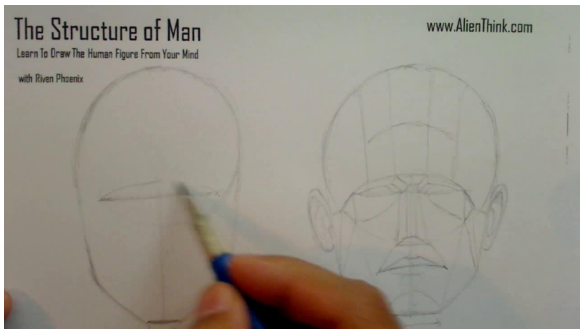
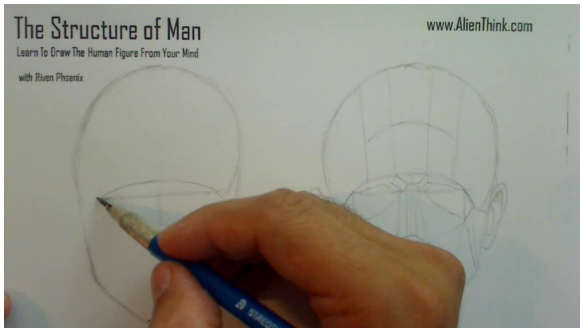
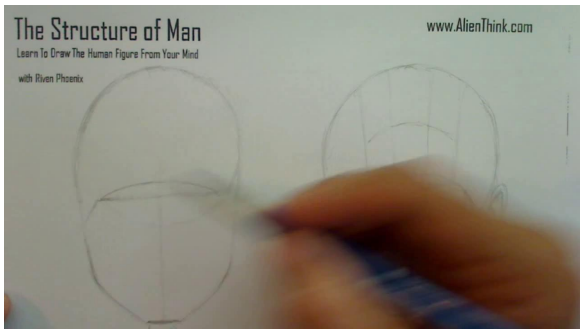
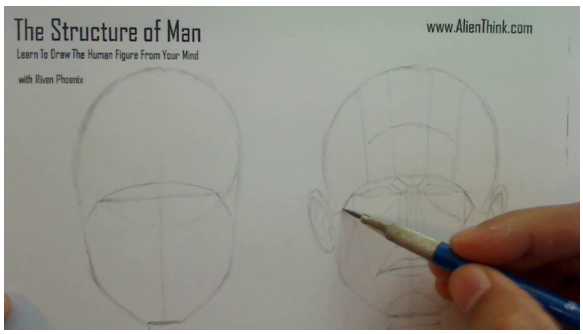
89		for the female, right, we're going to get this line over here, so the really the only difference
90		here is going to be that when you when we make this line, right, we're just going to make it a little
91		more longer, right, we're going to get the female a much more slanted temple, right, over here we just
92		did it like this, so it's basically the same concept, right, and then over here we're going to do

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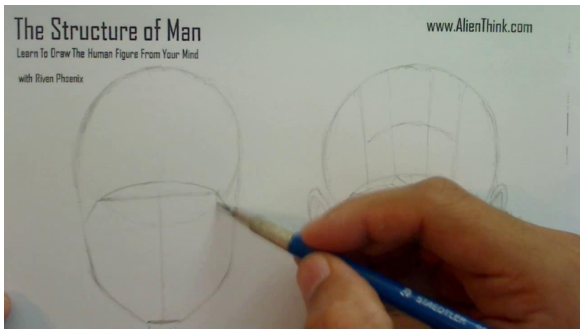
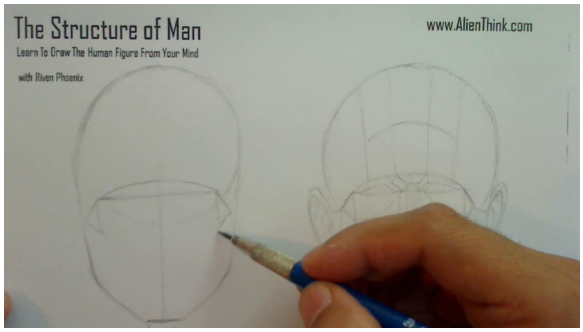
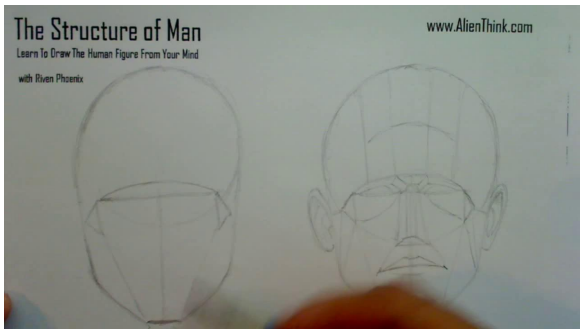
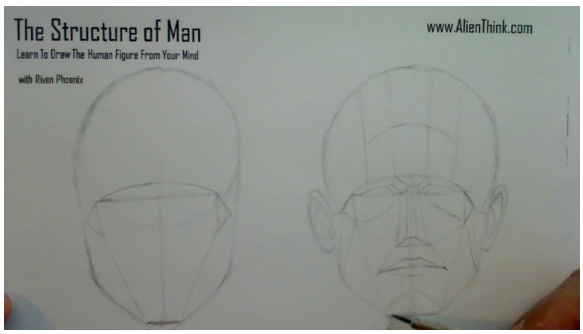
93		basically the same thing, it's just going to come down this way over here, right, and then once we
94		get these lines, this line is now going to connect over here, and you can automatically see that
95		what happens is that we get a much more cleaner cut jaw, right, so over here when we did this, right,
96		we because it's wider, we get these lines over here, these two, but in the female we don't put

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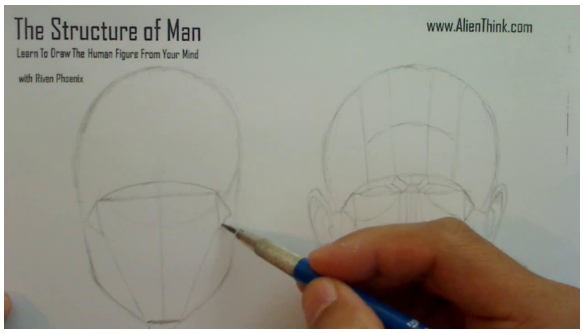
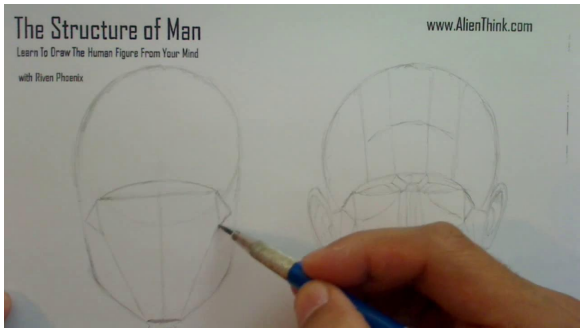
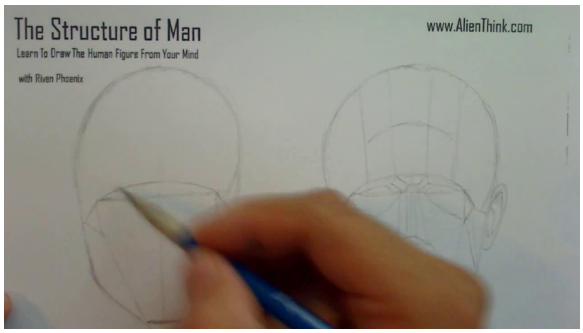
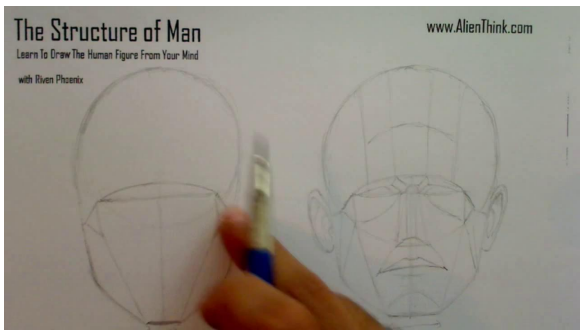
97		these lines, right, we just let it go, knowing this is not going straight here, right, this is on
98		a slightly different angle, right, so you're going to get your cheek bones over here basically,
99		our higher cheek bones, right, but this gives you an understanding that this has to be much more
100		of a cleaner area, right, so in the female, this kind of like goes dips in, right, you have to like

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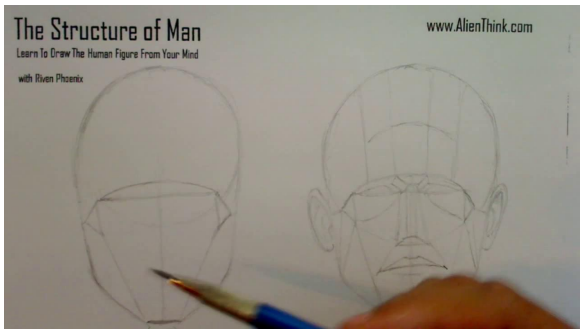
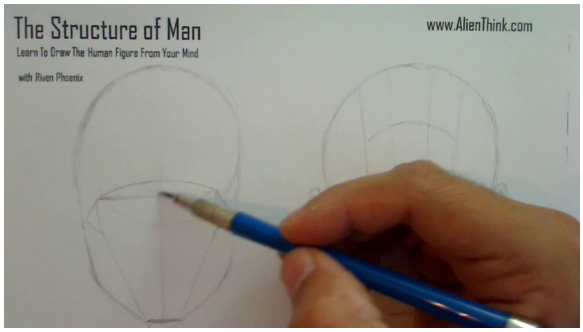
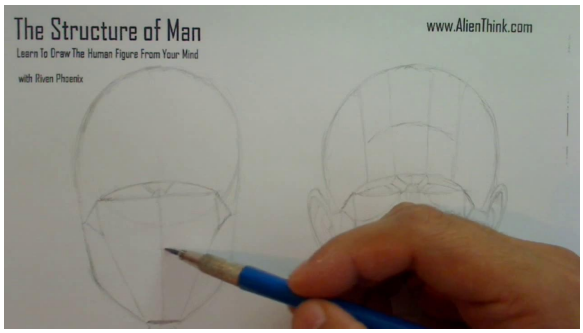
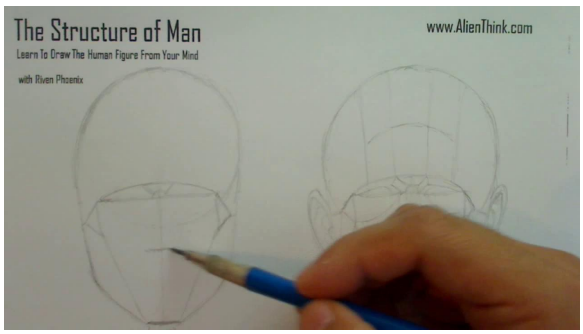
101		steer it and type the female, so over here where the nose is, it's going to be exactly the same thing
102		that we've been doing all along, right, we know that the difference definitely is going to come down
103		to the eyes, how we do the eyes, so basically where the nose is, now what happens in the female is that
104		usually typically you do much more skinnier noses, right, so the conceptually is the same thing,

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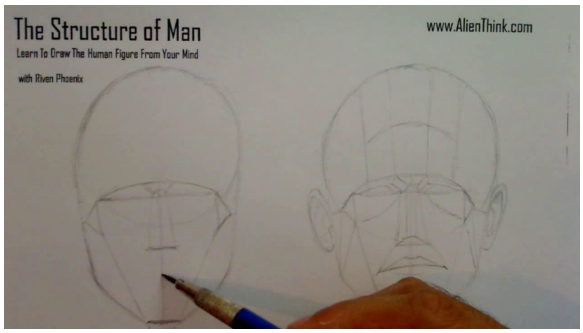
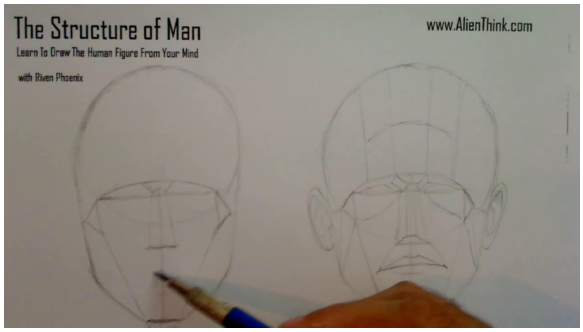
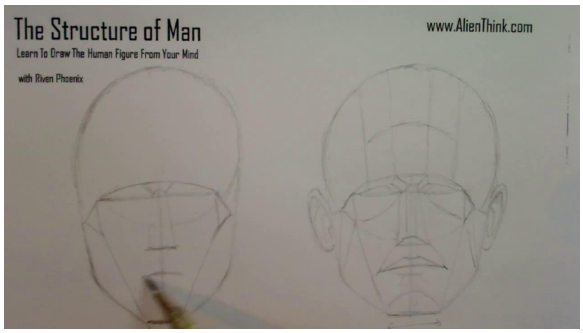
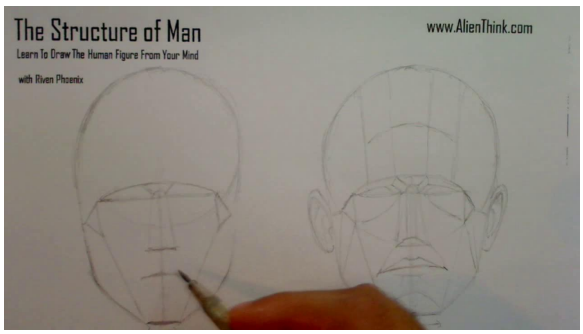
105		so now when we get into the area of the mouth, if we divide this in, let's say about three equal
106		parts over here, right, we're going to get the line here again for the mouth, now the thing here is
107		that if you, since we have to kind of like just understand that the female, they use a lot of,
108		obviously, a makeup and they make their lips much more bigger, right, so this means that when we

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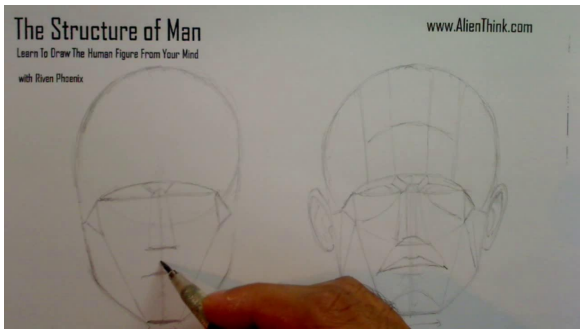
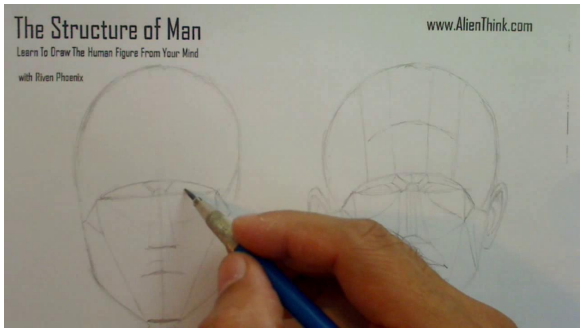
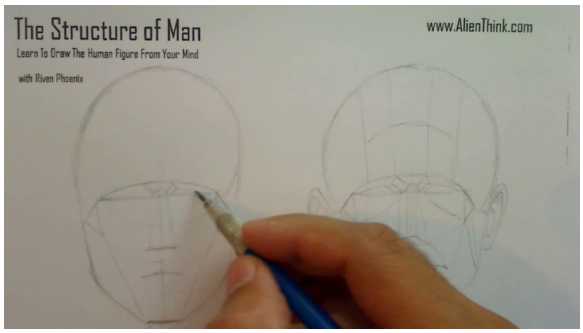
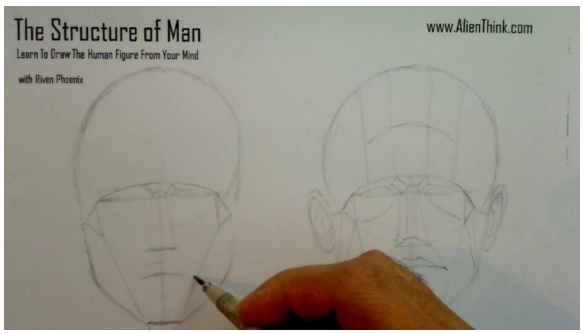
109		draw the lips for the female, they're just going to be much more bigger, but and there's, where the
110		eye is over here, right, it's going to be like, let's say the center, when we go down over here,
111		we're going to get the line for the eye, the eye is going to be here in the center, right, so you
112		don't usually typically come in the center, you go a little bit in, giving them much more smaller

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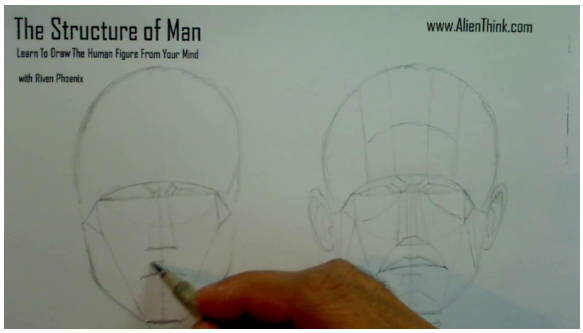
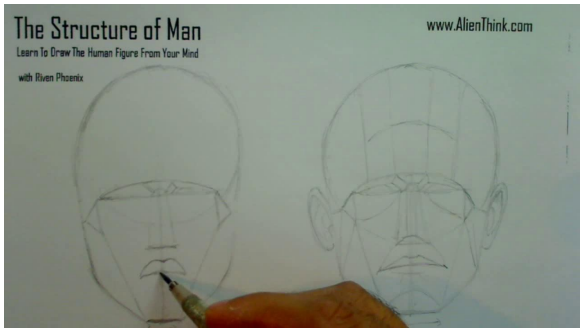
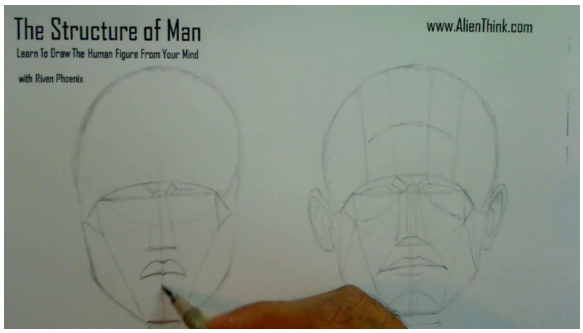
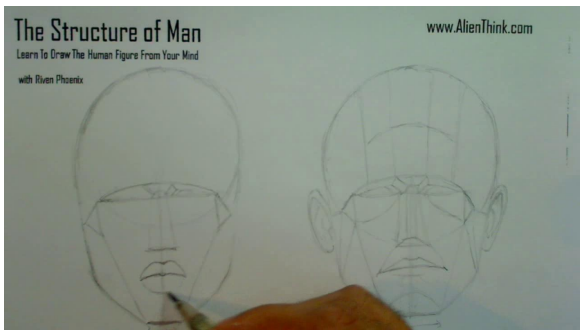
113		and basically this ends up giving the female like these much more bigger lips on top,
114		right, so you, and then we just do the design for the lip again, just like this that we have,
115		and on the bottom, we're just going to do a much more bigger lip like this, right,
116		this is like the most simplest way to understand it, that this is going to be,

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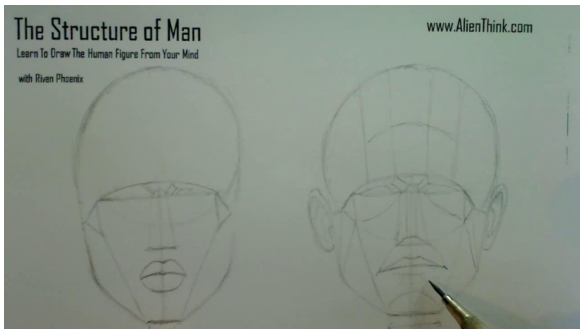
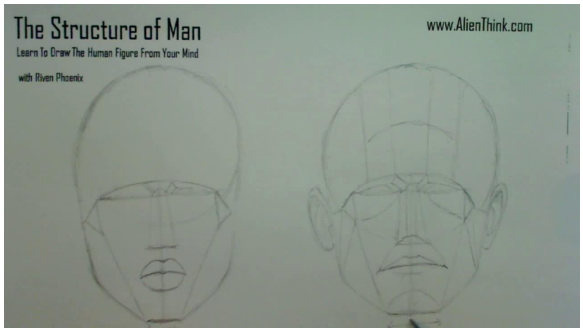
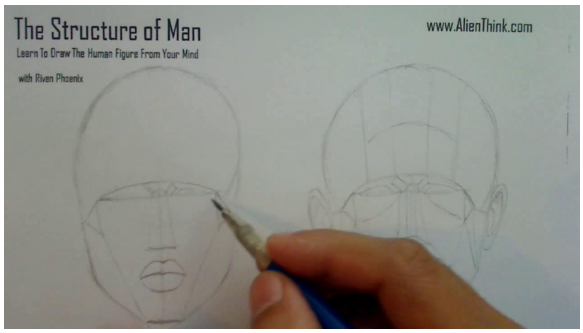
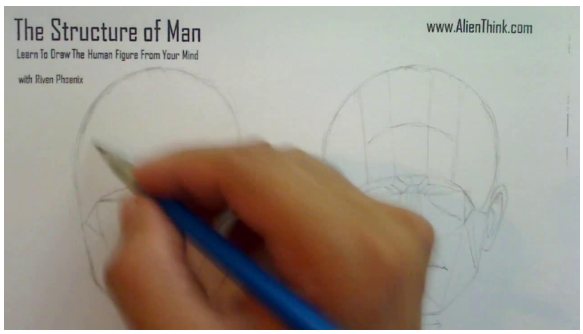
117		this is the look how the difference is in the size of the lips, in the size of the lips,
118		size of the chin, size of the chin, right, so you can already tell this is starting to look female,
119		right, so in the female, we really don't even worry about this, right, we just leave that
120		be because it's just going to be nice and smooth, right, so what happens is that when we do the

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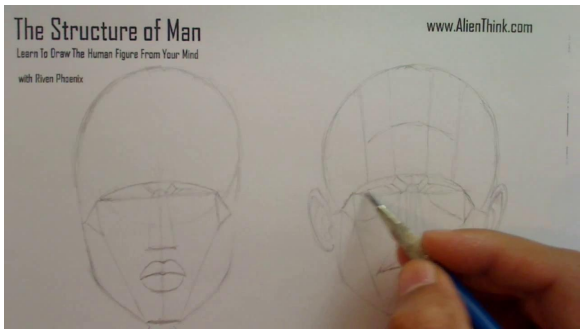
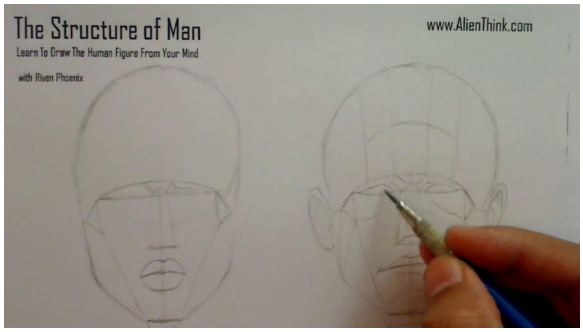
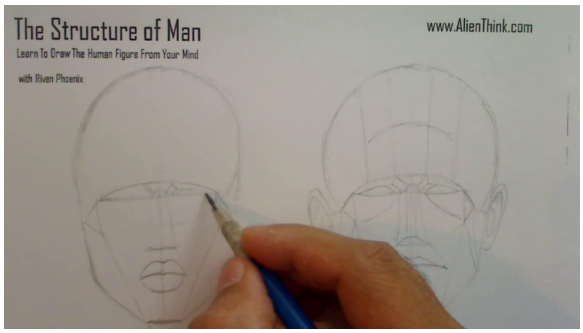
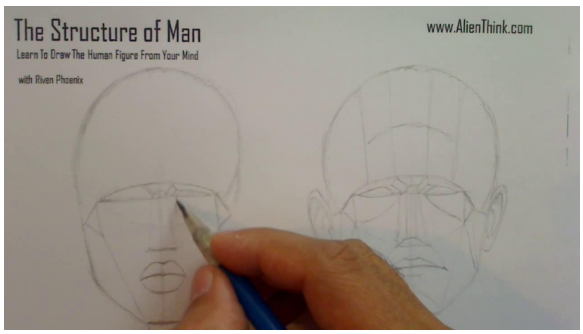
121		eyes, right, here we had put the placement for the eyes, that we got to get at least the features
122		to fit inside here for the male, right, so in the female, it's the same concept, right, you're
123		going to get to use this top here, but where this line is for the center for the eye, what happens
124		is that you push it down a little bit, basically do it on an angle, right, so if we put down these

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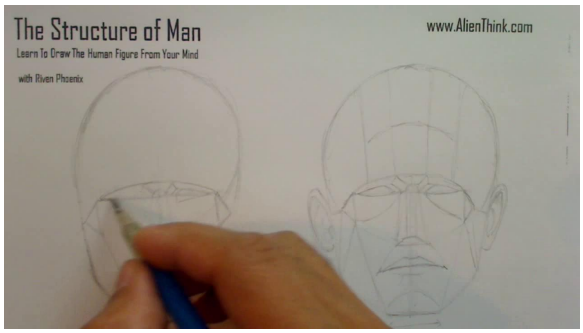
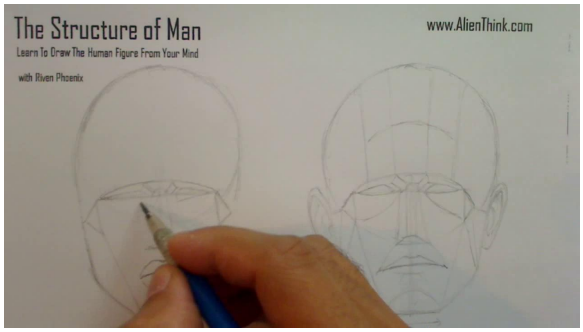
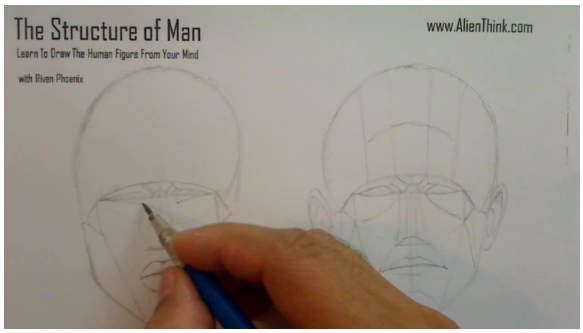
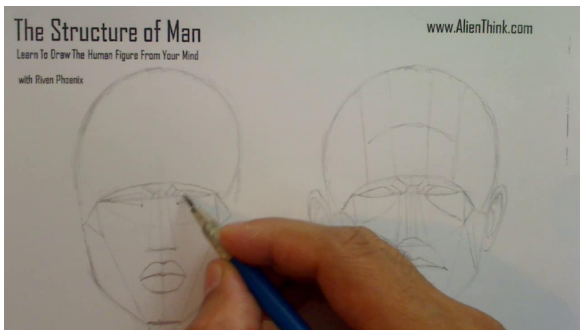
125		features here, right, so let's say this is going to be the eye, we're going to basically about here,
126		just space it out, come down and we're going to do it on this angle, meaning that here is going to be
127		the tear duct, right, and this is going to be the top, what happens here is because if you do that,
128		what happens is you get much more, you get the luxury of doing much more bigger eyes for the female,

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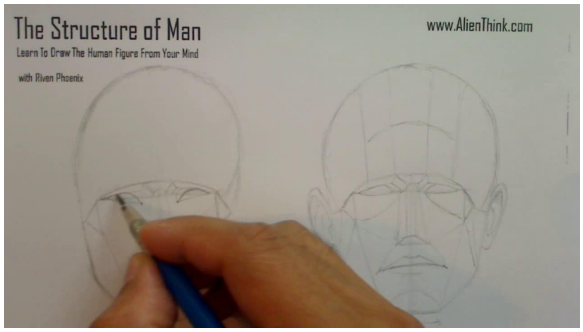
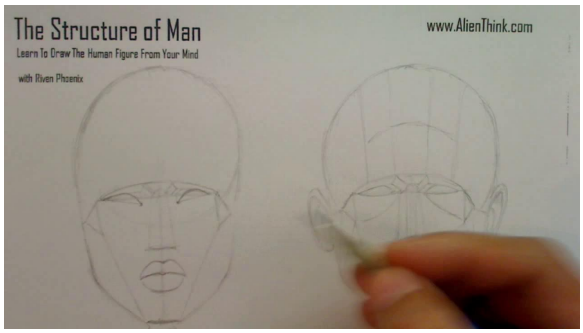
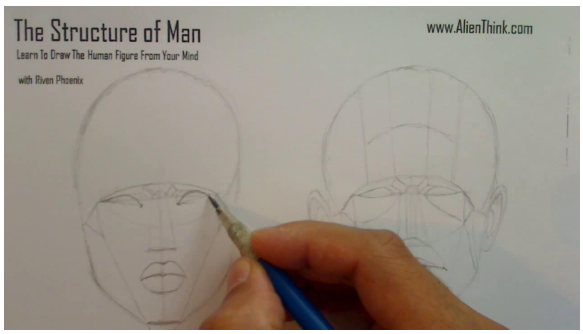
129		right, so here I'm going to do the same thing, right, knowing that it's going to take time to come
130		all the way up, but this gives the female, the cat eye features, and this is something you'll
131		start noticing on females also, right, there's definitely a big difference in how the eyes
132		are going to be, right, usually they just have much more bigger eyes, and then over here,

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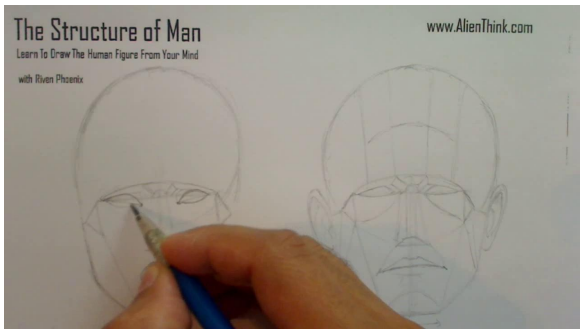
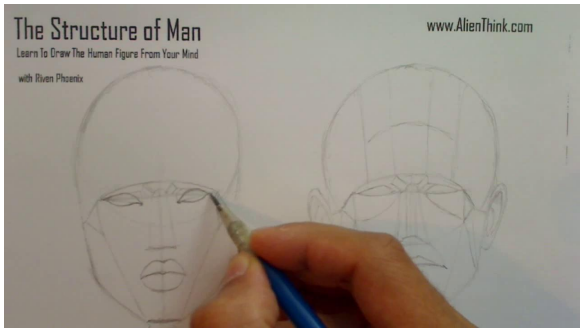
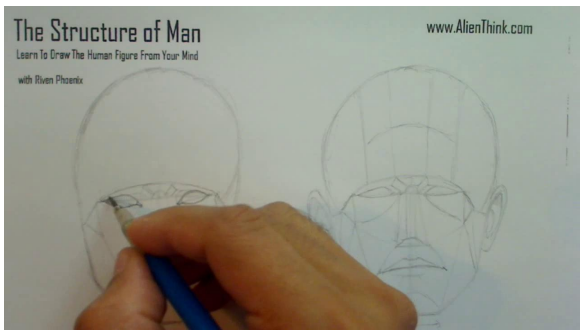
133		you're going to get like this very nice curve, it's going to be like this, doing like these cat eyes,
134		over here, right, so we're going to get the eyes just like this, right, so the other thing that we
135		had talked about is that we know that we have the option of, usually you don't even show the top
136		layer, right, so we know that okay, it's going to get, the female is going to get this big area

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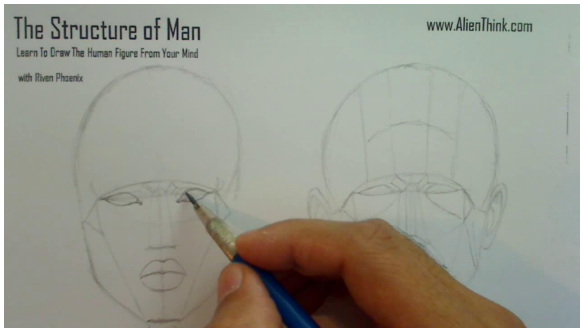
137		that's going to be this fatty area over here, right, we know that it's going to get the fatty area,
138		and we know from here that just where this line is, right, we're just basically going to get
139		the eye brows that are going to go like this, but for the fatty area is it'll start to go
140		around and become really, really thin, right, so here we can just conceptually put down,

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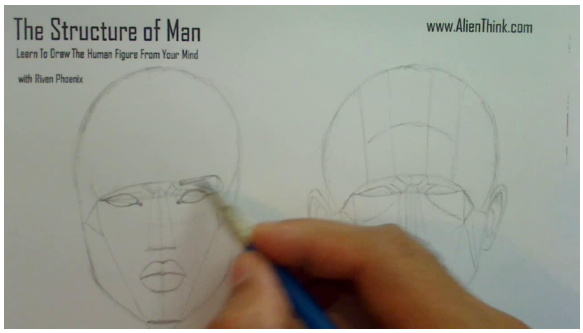
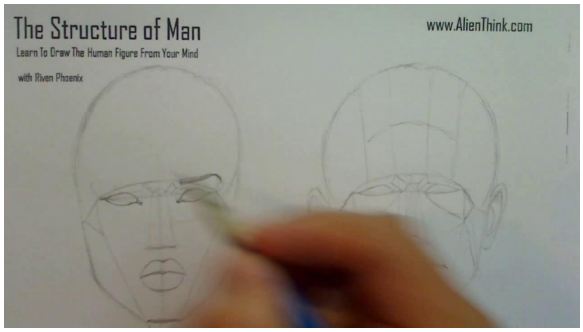
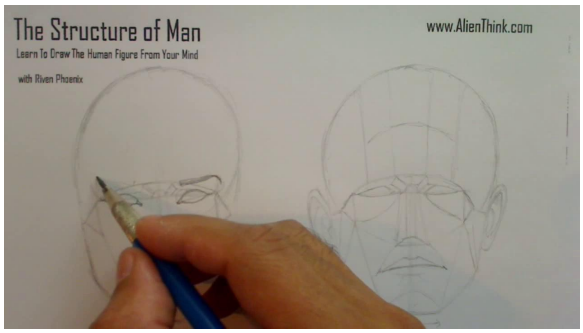
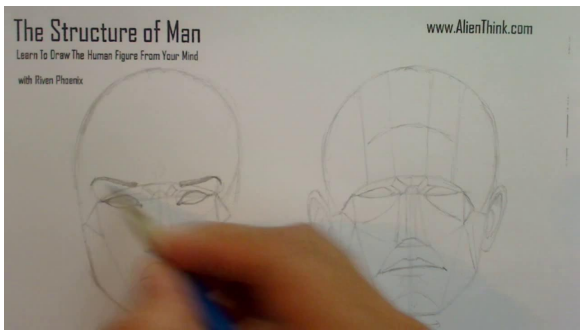
141		like this very basic concept for the eye, right, it's going to have this nice swing to it
142		over here, and over here it's going to be the same thing, we're going to do this over here where
143		this is and just give it a nice swing like this, right, and then we can just basically conceptually
144		put that up, right, so here that I put this, let's say this eyebrow, I can even turn it more

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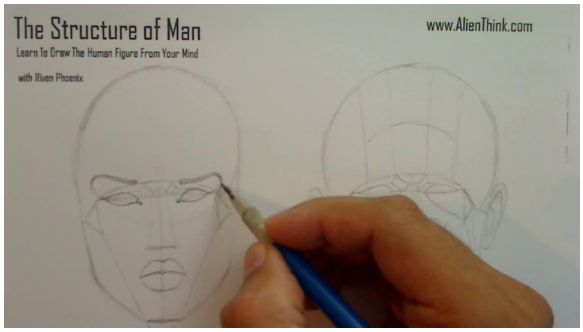
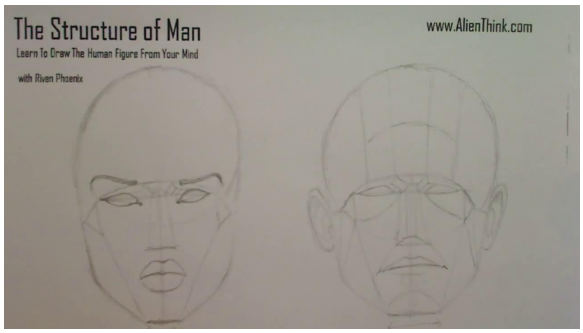
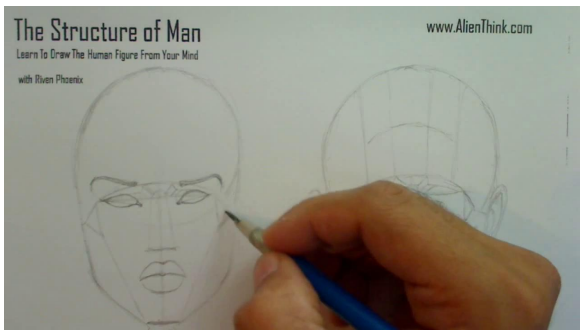
145		and give more of a bit of our higher swing, right, it's really up to you, see, here I did it more,
146		here I did it a little less, it doesn't matter, right, so here you'll see that this area here,
147		now we'll start to make more sense, right, it doesn't have to be symmetrical, I'm just showing you
148		that that's where it is, so we know that okay, well this is easy, now to make the the female,

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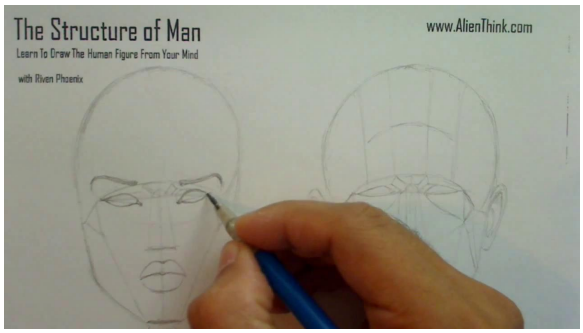
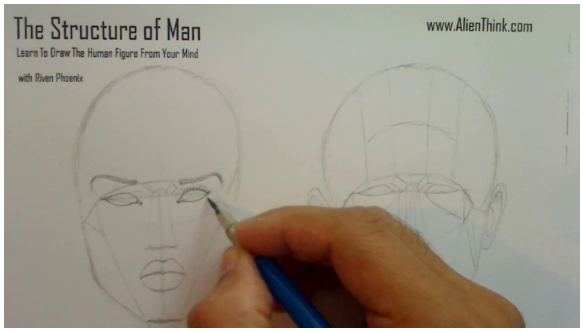
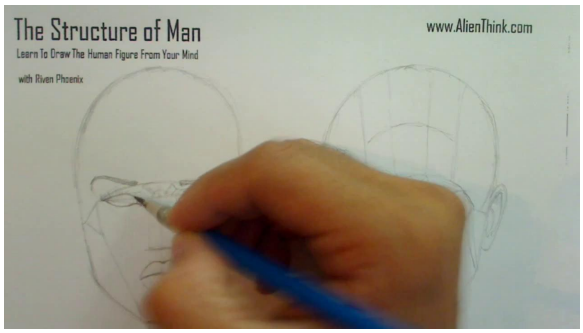
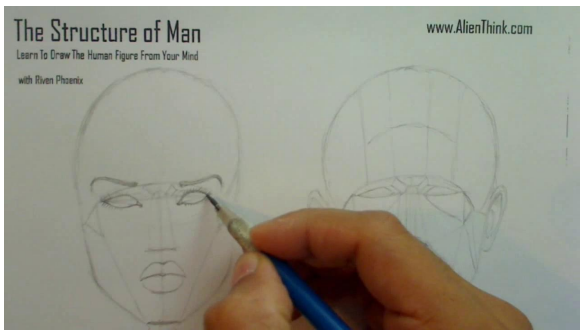
149		we know that we got to do this kind of like these bigger eyelashes that are going to go here,
150		and then we can do the same thing just like this, right, bigger eyelashes are usually here on the end,
151		just like this and do, I like this, right,
152		it's very easy, right, so here to do the eyes we're just going to make them much more

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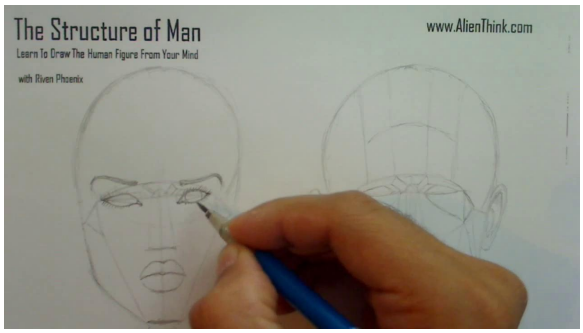
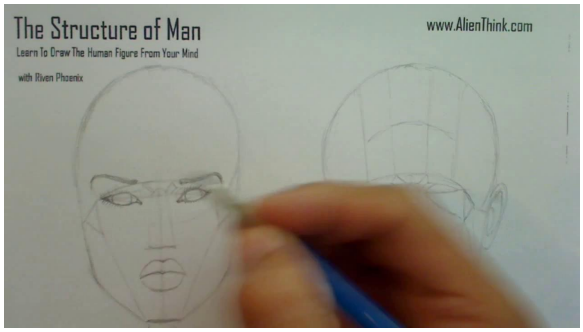
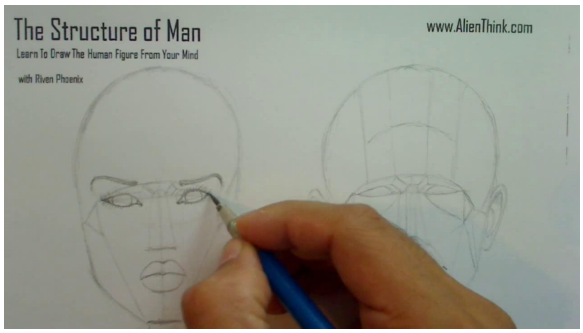
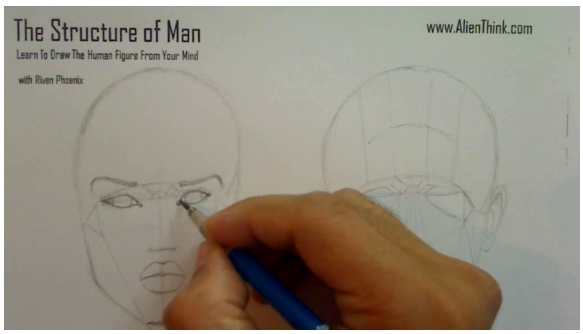
153		bigger over here, like this, right, so for her eyes I'm just going to look at that and do this one
154		kind of like this, right,
155		just like this over here, so here I'm just going to actually punch this in just a little bit,
156		right, and that's the most important part in the female that you want to make sure that when

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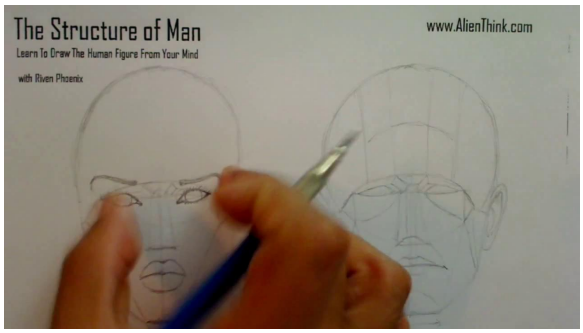
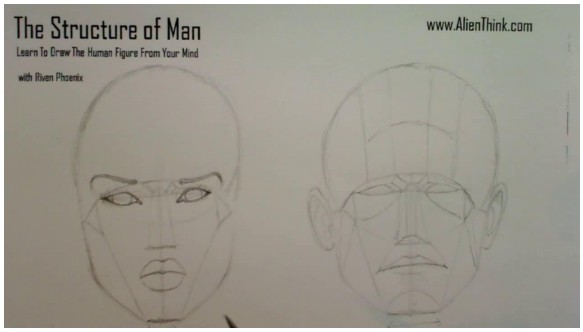
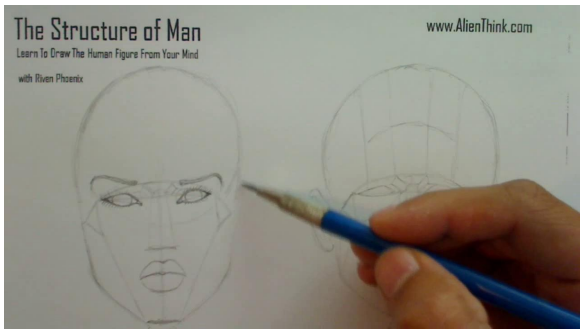
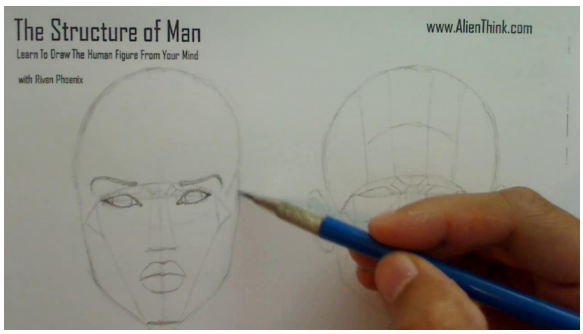
157		you're drawing out the features that they're placed correctly, otherwise the drawing will basically
158		start failing, right, you're not going to be able to get that conceptual idea down, right,
159		so once we have this is basically now we can start to really don't think about the surface
160		and not I mean, right, we're going to get these nice cheekbones over here, right, just like this,

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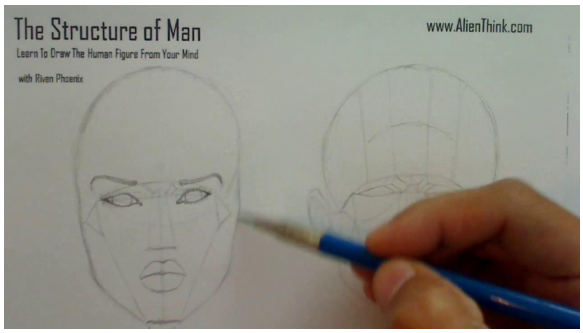
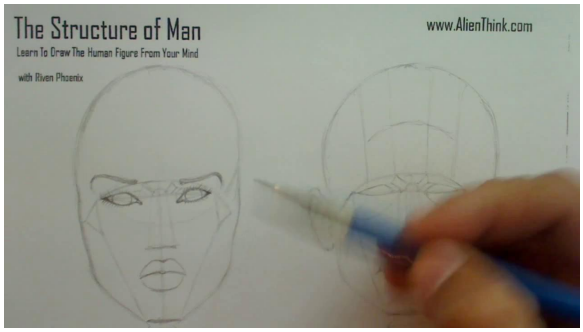
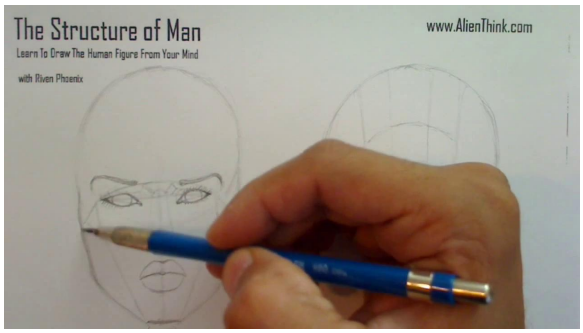
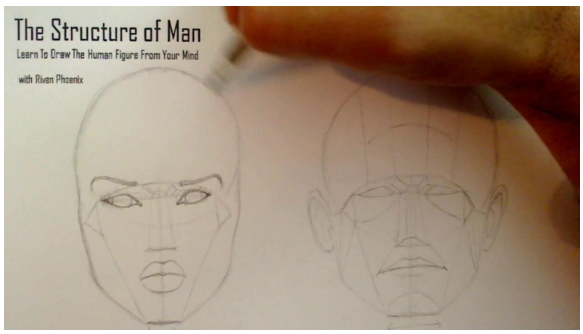
161		we're going to get like this over here,
162		right, and these cheekbones are appearing because the female is just going to have less fat,
163		right, again, we're really just stereotyping the concept of it, right, and this is just going to
164		get the head over here, like this, coming down and over here, we're going to get the same thing,

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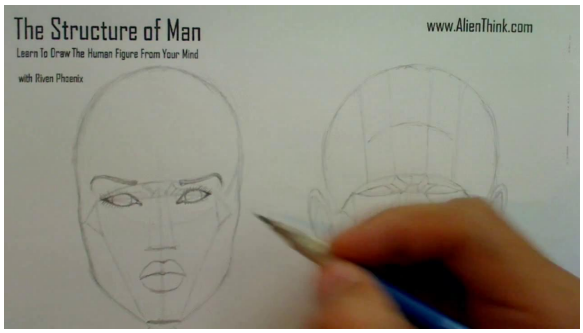
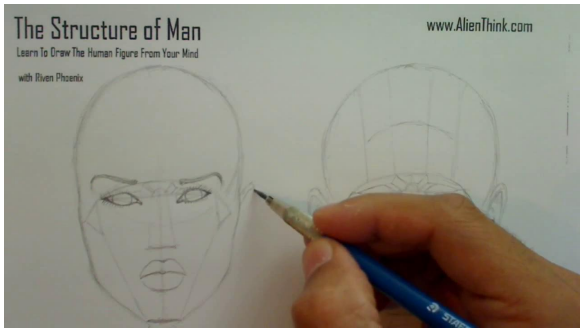
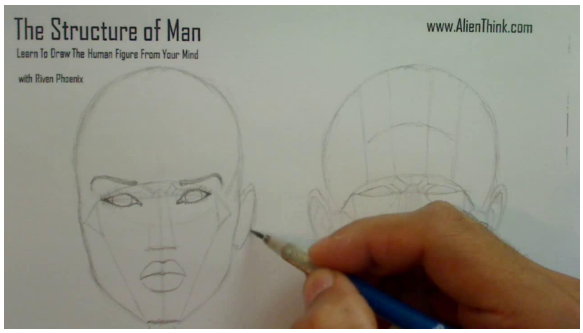
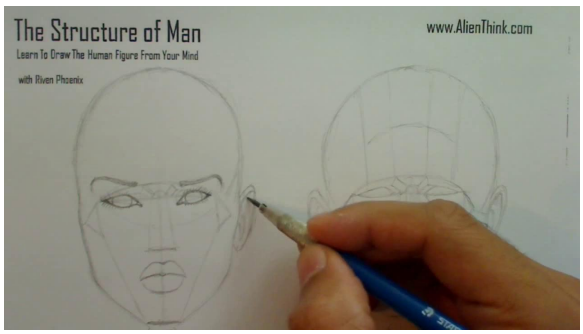
165		right, so obviously for the ears you're just going to get
166		pretty much the same concept for the ears and it has to be here in the bottom,
167		right, so everything is going to be the same except the way the features are actually put onto paper.
168		Right, you can do all sorts of ears, okay, so here,

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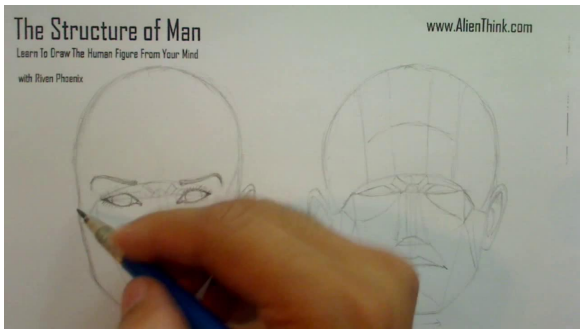
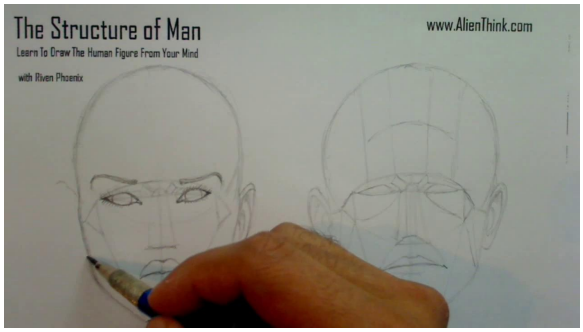
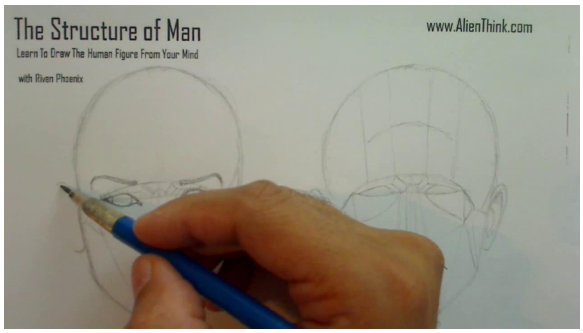
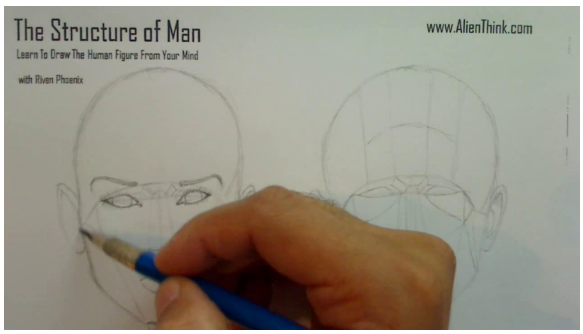
169		do the other side of the ears, basically just going to be like this over here and then
170		over here where I am at the bottom, I'm just going to do the other one like this, right,
171		so this one here I'm just going to do it like this,
172		okay, so here I think you get the basic concept of it, right,

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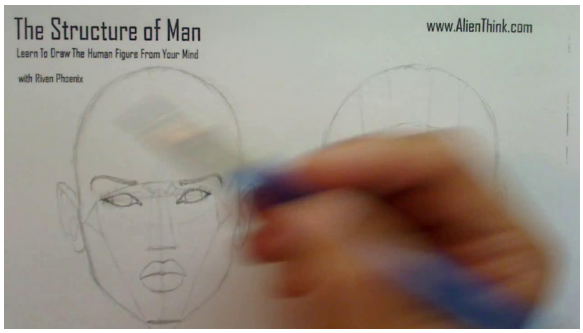
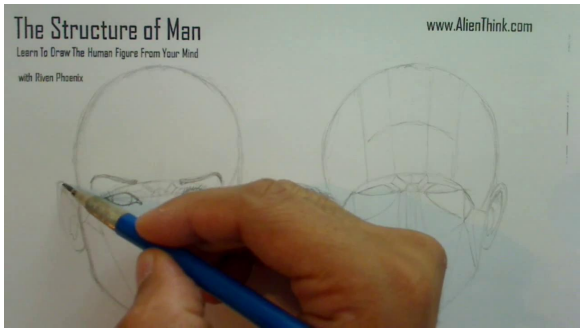
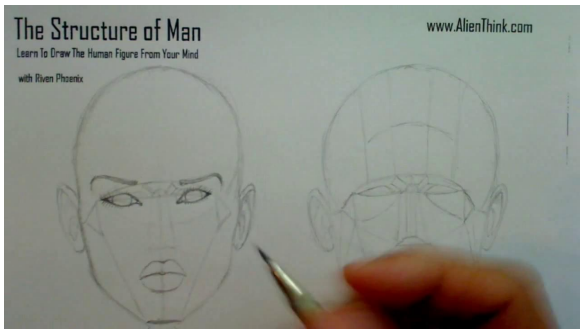
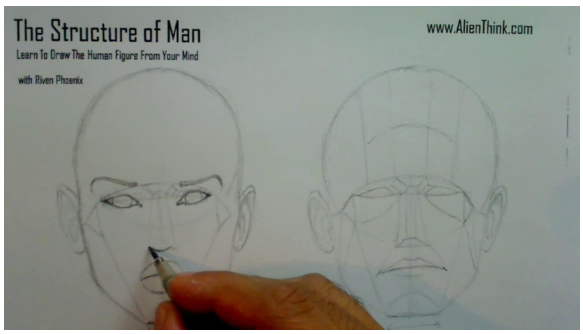
173		so how this is being done,
174		raise that a little bit over here, so the last thing remaining is really just now understanding the
175		nose and the nose is really just much more over smaller nose with much more smaller nostrils,
176		right, so here I'm just showing you conceptually what it is, you know, we already seen the process

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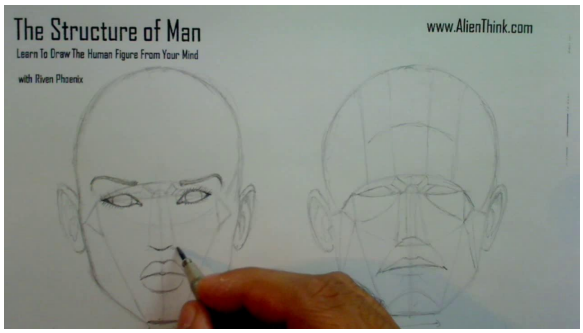
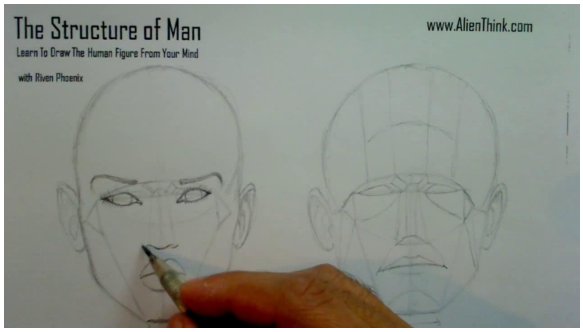
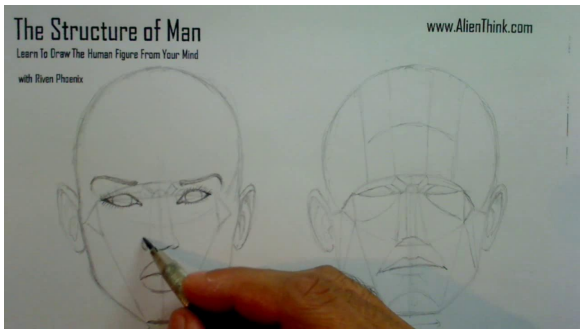
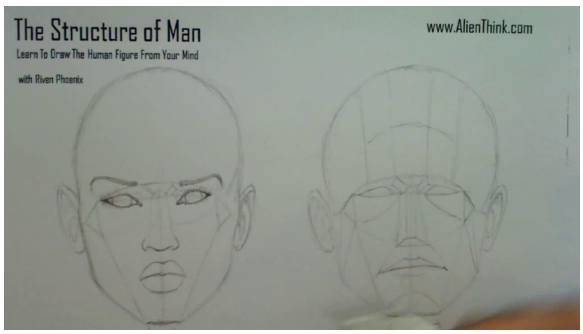
177		of shading, right, and what we'll do is after we've understood this, right, what I'm going to add,
178		we'll have extra lessons in drawing, drawing like the human head basics where we'll go through
179		like a rendering process and that's where we'll like render out the female, right, so it's going to be
180		just like this, right, so you can see the big differences to how we were able to do this, right,

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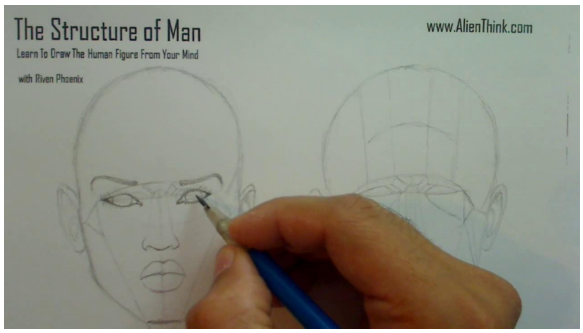
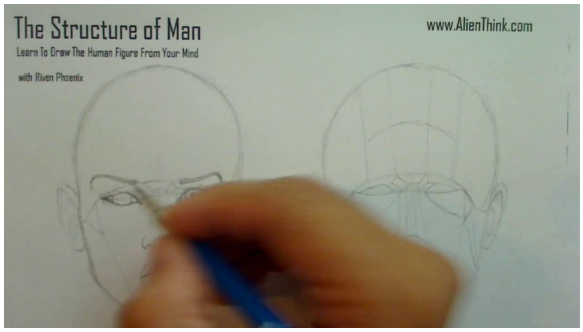
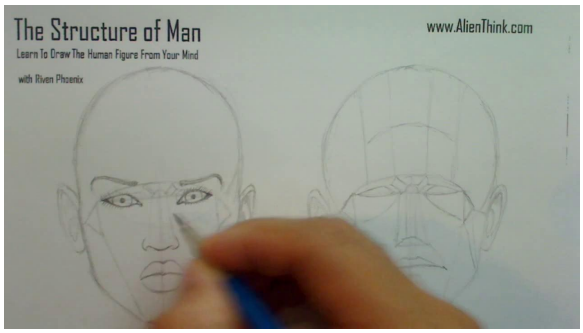
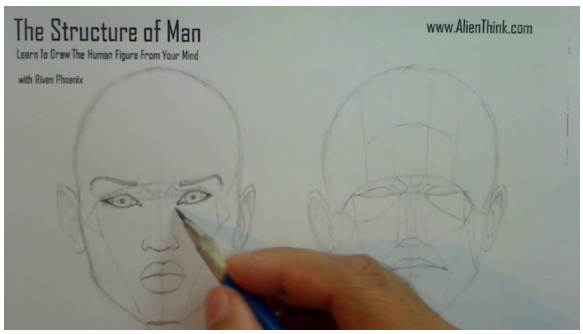
181		and then here we're just going to get
182		line over here and this over here,
183		okay, and then you can put like what some kind of make of our mascara, right, so
184		even in the female, right, when you're rendering it, you're not going to really get to put too much

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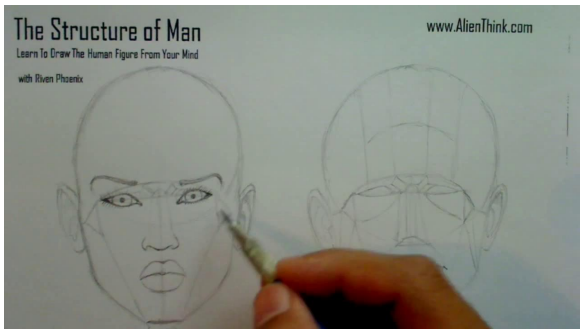
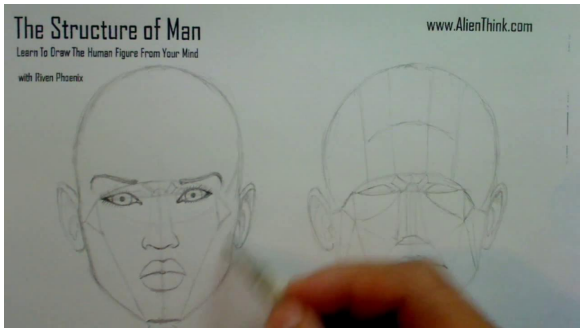
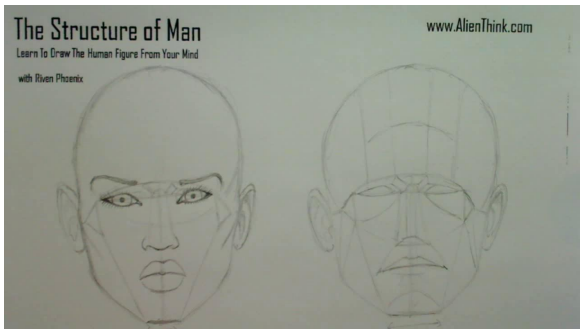
185		detail, if you're rendering it out, you would like just know that okay, I'm just going to do
186		like a line over here like this, right, and this one will help you to get out the features a little more.
187		Okay, so I'll see you in the next lesson, nice.

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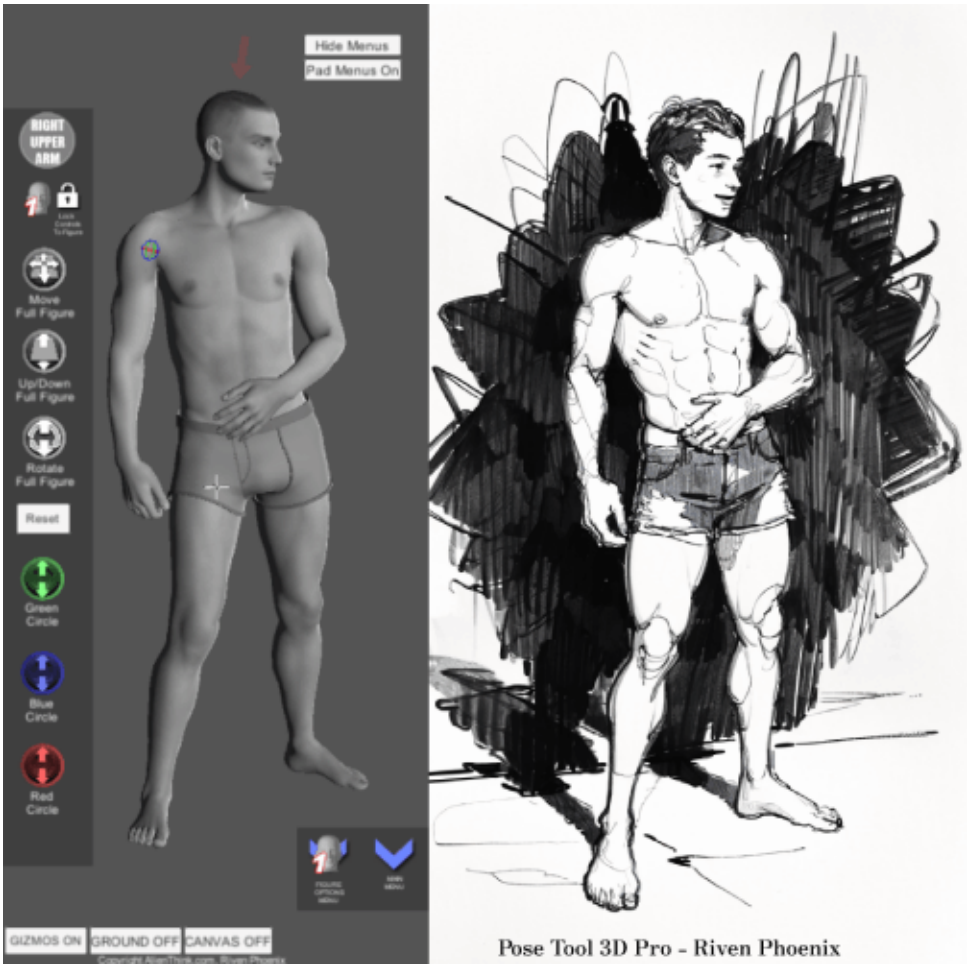

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